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THE MIRROR

LOUIS R. REID, Managing Editor

Success of "The Jest" Defies Tradition—Who Are The "Big Four"?—Sennett Coming With His Bathing Girls—Will "Abraham Lincoln" Be Seen Here?—Britain's Counterstroke

IT has taken a play from a foreign source to achieve the most sensational dramatic success of the season. "The Jest," which Edward Sheldon adapted from the Italian of Sem Benelli, is playing to "standing room only" at the Plymouth, demonstrating thereby that musical comedies have not a monopoly of the big hits of the year, so far as attendance is concerned. The unusualness of the play quite as much as the joint appearance of the Barrymore brothers is responsible for its spring triumph. For years it has been said that the public will not tolerate so-called costume plays or those having other than a modern atmosphere. And here comes "The Jest" and upsets the tradition.

. . .

SO many bodies are in operation to-day under the name of the "Big Four" that it is difficult to distinguish between them when a casual reference is made. There are the "Big Four" at Paris—or were until Orlando caught the zero hour express to Rome. There are the "Big Four" of the university world. There are the "Big Four" Cohan and Harris successes. But to that part of Broadway which has its eyes turned toward the motion picture camera the "Big Four" represent exclusively Mary and Doug and Charlie and D. W.

. . .

STILL if Yale seniors had their way there would not be a "Big Four" but a "Big One." In their annual balloting for "favorite actress" they recorded a heavy vote for Norma Talmadge. Indeed, Miss Talmadge led Maude Adams, who had hitherto won first place, by a wide margin—and she is not represented legally either by William Gibbs McAdoo.

. . .

WILL Klaw buy out Erlanger or Erlanger buy out Klaw? That is the question that is harassing the newspaper reporters who cover the Broadway trail. Big theatrical news is in the making, and it may burst into headline glory at any moment. Meanwhile the Shubert brothers occupy their watch towers alert to the movements of the managers in the rival camp. A meeting of managers to-morrow may possess much significance.

. . .

THE "Follies" and the Winter Garden are not to have a corner on comeliness this summer. Mack Sennett, who is sometimes referred to as the Ziegfeld of the screen, is Broadway bound with his group of bathing girls, and will present them here to hungry eyes, if reports are true, as a part of an elaborate film production of "Yankee Doodle in Berlin." A combination motion picture and revue, being a novelty, will attract New York and the never-tired-of-theatergoing-business man will go, see and be conquered by a new parade of pulchritude.

. . .

THE inspiration of the Woods press department to set in brief rhyme the merits of its organization—viz., "Woods, the Goods," will put into motion undoubtedly the jingling abilities of other press offices in town, and we are likely to have such products as "No Fiasco With Belasco," "For Successes, Hubert; Go to Shubert," "Frohman, Good Showman," "No Comedies E'er Miss With Cohan and Harris," "From Montana to Moscow You Hear of Morosco."

. . .

SUNDAYS of recreations and healthy social enjoyment will be all the more in evidence in this State with the Legislature's authorization of Sunday motion pictures and baseball, subject to the option of localities. In other States, however, the movement to have Sunday restrictions removed seems to have been dropped. But, perhaps, in other States golf and the motor car have not played such a great part in educating the public. A State of country clubs and innumerable automobiles such as New York is simply had to be consistent in its legislation.

. . .

ACCORDING to cable reports "Abraham Lincoln," a play by John Drinkwater, poet and manager of the Birmingham Repertory Theater, is making a deep impression upon English theatergoers. The play, which is being presented at a London suburban theater, is said to depict effectively and accurately some episodes in Lincoln's career, from the time when he accepts the Presidential nomination to his assassination. American managers returning from abroad have been busy in announcing the purchase of several plays, but Drinkwater's drama has not been included. Here is an enterprise that should not be neglected by the American commercial and artistic producer, and probably will not be. Indeed, it is not unlikely that "Abraham Lincoln" will be a feature of the next season.

. . .

BRITAIN'S film world does not intend to be caught napping by any plan of gigantic American competition, which it believes to be a certainty of the immediate future. It finds great cause for gratification in the plan of Sir William Jury, one of its principal motion pictures magnates, to build a great plant for the manufacture and development of every material used in the presentation of films, and believes that it will be an effective counter-stroke to the threatened competition. Sir William, it is said, views the situation with complacency, and assures his countrymen that Britain will keep her place in her own sun of motion picture progress.

. . .

MAY promises to be an important month economically in the life of the actor. Through his organization, the Actors' Equity Association, he may decide to unionize. It is certain that at the annual meeting of the society on May 26 the question of the advisability of the "closed shop" will be brought up.

. . .

WAGERS are being laid in the circles where dramatic critics move as to the number of plays upon Bolshevism which will see the light of Broadway next season.

. . .

PRESS agents of various film companies can scarcely wait until the transport George Washington points her nose toward home with President Wilson on board. For is there not a supply of photoplays in the ship's hold waiting to be shown the President again and again as his principal means of diversion during the monotonous passage?

DRAMATIC MIRROR
PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD
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THE PLAY WORLD AND ITS PEOPLE

KLAW & ERLANGER SEPARATION BEYOND ALL RECONCILIATION

Veteran Theatrical Firm Carry Personal Grievances to Breaking Point—One to Buy Other's Interests

IT is now morally certain that Klaw & Erlanger will separate as business partners any day now with one or the other buying the controlling interests of the film and continuing the K. & E. name.

Klaw & Erlanger have been together running theaters and producing shows and booking houses owned by other interests for the past thirty-one years. But for a year Marc Klaw and Abraham L. Erlanger have not spoken as they passed each other by. Office progress and activities have been conducted by each but with an intermediary member of the office acting as the "go between."

Recently Erlanger offered to sell. Klaw offered to buy. But Erlanger's terms were considered beyond all reason. Meanwhile pressure is afoot to bring about a figure that will be accepted by either partner on the selling out basis.

By July 1 next theater circles expect to see Klaw and Erlanger doing business but disassociated wholly from their present arrangement. Marc Klaw does not intend to retire. In fact he proposes doing a lot of producing next season whether he's running the K. & E. shows or out altogether but in partnership with his son, Joseph Klaw, who had quite a clash with Erlanger when he (Joseph) was the auditor of the Klaw & Erlanger firm. Their continued differences became such that Klaw, Jr., took himself away from the K. & E. firm and started in the producing game on his own hook.

Mr. Klaw is anxious to take over the K. & E. business and he's willing to invest a big sum but is not going to fork over a sum beyond reasonable proportions. Mr. Erlanger is on record as saying that he likes show business and remains to stick in it but not as Klaw's partner. Each is devoting energy, however, to next year for the K. & E. trademark.

Klaw is 61 years old and Erlanger's 59, with both men pretty active in things theatrical. Mr. Klaw is the present president of the United Managers' Protective Association.

K. & E. have theatrical properties throughout the United States and Canada. Their booking office at present operated by Victor Leighton holds routing franchises for hundreds of the leading theaters throughout the country. They have a number of big shows in operation, their present New York "personally branded" success being "The Velvet Lady." They own a half interest in "Ziegfeld's Follies." They are the owners of a number of New York theaters in conjunction with some realty interests.

The K. & E. name is an "institution." Like the name Barnum & Bailey in circusdom K. & E. have been similarly regarded in legitimate activities. So whoever buys and it looks like Klaw at this writing the consideration will be a fortune.

Joseph Klaw in another building a stone's throw away from the general office of his father and Erlanger's business is watching the outcome with more than a passing interest. He's close to his father and the blood relation as well as Joseph's having been born in the business is certain to bring about a father and son association for next season.

Frawley to Have Musical Stock Company Here

T. Daniel Frawley who first brought into prominence Blanche Bates, Maxine Elliott and a number of other actors and actresses during his San Francisco stock seasons many years ago, has returned from a tour of the Orient. He will organize a musical stock company in New York, drill it in San Francisco and tour the Far East.

• • •

Actors' Fund Benefit in Boston, Maybe

Daniel Frohman, president of the Actors' Fund, has set May 16 as the exact date for the Fund benefit in Boston, the Colonial there to have the big show. The last benefit was held by the Fund in Chicago, March 28.

• • •

Cahn Active Again

Julius Cahn for several weeks past has been ill and forced to sidetrack his proposed new show production. Last week he returned to his local office so hoarse that he could barely speak. He expects to make some definite announcements regarding his new show within the next fortnight.

Speeds Up "Follies"

Flo. Ziegfeld, upon his immediate return from Newport at once put some pep into the preliminary work for his new "Follies." The work of writing the book, words, lyrics and music is well under way by a coterie of well-known writers. It now seems a certainty that Bert Williams will again be in the new version.

• • •

Extends Commonwealth Plan

Over in Brooklyn comic opera on the commonwealth plan is being given a four weeks' trial at the Academy of Music (this being the second week) by William Stewart, former assistant stage director of the New York Hippodrome. When the Brooklyn engagement is over Stewart plans to extend its working layout and operatic repertoire to other cities.

Morosco Will Control Four New York Theaters

Oliver Morosco will approve plans for his third New York theater early in the summer, with construction on his second house scheduled to begin within a few weeks. He has also entered into an agreement with Oliver D. Bailey, lessee of the Fulton Theater, whereby Morosco productions are to have first consideration at that house. These plans give into the Morosco control four houses in New York, in addition to four in San Francisco, and others in Boston, Chicago, Philadelphia and Los Angeles. Mr. Morosco has twelve new productions in view for next season, and his agreement with Oliver D. Bailey pledges him to book any productions written or controlled by Mr. Bailey.

• • •

Leffler-Bratton Drop Musical Shows

No more will the producing firm of Leffler & Bratton send out any big musical shows. Instead they will confine their road activities to farces and comedies, with small casts, as past experiences with the musical outfits, high salaried principals and big choruses netted them nothing but lots of time, trouble and expense, not including the royalties that must be paid weekly to the authors. One of their new attractions next season will be a play that has had a long run in London.

• • •

Klaw's Play in Autumn

Joseph Klaw will not bring out his new show, "Double Harness," until next autumn. He had planned to bring out this new straight comedy of small town life with its Central Ohio environment this spring but decided to let it go until next fall. E. A. Paulton wrote it. M. E. Marks collaborated.

• • •

Thinks Well of White's Show

The new George White show, "Scandals of 1919," no sooner goes into rehearsal than Sam H. Blair thinks so well of White's prospects with it that he made an offer for a "No. 2" edition of "Scandals." The show is progressing nicely at the Liberty, with Marc Klaw understood to be keenly interested.

• • •

T. Roy Barnes Back

T. Roy Barnes, after a long western tour with Bessie Crawford, is back in New York preparatory to leaving the latter part of this week for the Maine woods with Tommy Dugan (vaudevillian) for an extended fishing trip. Barnes next season will be in a musical show.

• • •

Try Out for Walters Play

Eugene Walters's new play, "Poor Little Sheep," is to be tried out in Atlantic City on May 12.

WILLARD MACK BACK TO PRODUCE NEW BROADWAY SHOWS

One for Al. H. Woods—One for Belasco—Another for Pauline Frederick

Willard Mack returned to New York last week from the Goldwyn studios, where he was editing film features for several months to start work here at once on the production of an adaptation from the French of a play now titled, "Not Over Here." Arrangements have been made for Mack now to be starred in this play, which is to have its premiere May 12 in Providence, with New York its proposed summer destination.

Mack is to put on "Alias Santy Claus," which David Belasco produced three years ago, but which Mack has rewritten and has rechristened it "Greed," the production to be made in September by the Belasco offices.

A new version of "Breakfast In Bed" is being made for A. H. Woods by Mack with Florence Moore to be starred in it next fall.

Mack confirmed the report that his wife, Pauline Frederick, now making Goldwyn films on the Coast, will return east about July 1 to start rehearsals in a new play, "Lady Tony," in which Mack will appear with Miss Frederick, with the author leaving the "Not Over Here" production at that time.

Tom Wise and Amy Dalmores will be with the Miss Frederick-Mack show.

Other work is also lined up for Mack who will not have any idle time this summer or next winter.

• • •

Elizabeth Marbury Active

Elizabeth Marbury is very active in amusements. In addition to her own business plans she is devoting much time to the soldiers, sailors and marines seeking theatrical amusement in New York. Miss Marbury is on the job daily, at times being stationed in the K. of C. Hut in Times Square where free tickets are distributed to the boys in uniform.

• • •

Stewart "In" on Show

The Stewart of the Stewart & Morrison, Inc. producing firm, which in conjunction with Thomas Broadhurst, playwright, put on Broadhurst's newest play, "Our Pleasant Sins," is the Charles G. Stewart, general manager of the Octagon Film Company (B. A. Rolfe's film organization). The Belmont show is a side-line matter with Stewart.

• • •

"A Night Out" Reorganizing

Richard Lambert, who produced "A Night Out," a musicalized version of the Augustin Daly play of that title, brought the show back to New York last week for reorganization. Lambert will not reopen it, however, until early fall. The show had its "try out" out of town with its New York opening called off pending the decision for a reorganization.

McIntyre & Heath Show, "Hello Alexander" Damaged By Fire.
Cort Asks $10,000 Bonus Road Privilege Of "Listen Lester."
Clarence Jacobson Resigned As Manager Hudson Theater.
New York Hippodrome Closes For The Summer May 10.
"The Unknown Purple" Moves From Lyric May 10.

ELSIE FERGUSON

Starring in Artcraft Pictures

THE PLAY DOCTOR'S PRACTICE GROWS APACE

BY BURNS MANTLE

He Is a Busy P.D. These Days Writing and Rewriting Plays and Whipping the Work of New Authors Into (and Out of) Shape—The Particular Case of The Young Man From Cohoes.

THERE was a young man from Cohoes—or thereabouts—who, having attained self-determination and developed a certain talent for scribbling, decided to come to New York and write dramas.

He came, and being a wise youth—with a stomach that demanded a daily allotment of food and a body that had to be decently covered—he accepted a job, which he referred to as his anchor to windward. To the job he devoted his days, while his nights were given over to the composition of a dramatic opus.

Minor Changes Permitted

In due time, which is to say about seven years, he was called into the office of the last manager with whom he had left his manuscript and told that if he would permit certain minor changes to be made by a professional play doctor he (the manager) would buy the play.

The young man from Cohoes flushed red to the roots of his hair, twisted the button off the top of his cap and stammered that he would be very glad, indeed, to let any man the manager might select do what he could to put the play in shape. Whereupon the manager gave him a check for $200 and invited him to "sit in" at a conference to be held next day at which the new play would be gone over.

When the author, the manager and the play doctor met the author received his first shock.

"Your idea is fine," admitted the manager. "I like it, and Mr. Smoggletoggs, who touches up all our plays, likes it. But it will make a whole lot better musical comedy than it will a farce. Can't you see that?"

"I&I wrote it as a comedy drama," suggested the author. "But perhaps you are right."

Musical Comedy Decided Upon

So it was decided to make a musical comedy of the affair, using the basic idea, several of the characters, most of the dialogue and the suggested scenic setting.

Other conferences followed, other suggestions, resulting in other adaptations, were made and finally the piece reached rehearsal. By that time all the young man from Cohoes could remember of his original play was the title and the name he had given the heroine. These were changed the day the copy for the program was sent to the printer.

A Little "Jazz" Inserted

The play was produced out of town the following week—"and nearly got over." All it needed, it was stated at the conference held in the manager's hotel room after the performance, was a certain amount of "jazz" and a few more specialties. Also the manager thought the book could be improved if a fresh mind were put to work on it. So he sent a night letter to Harold Resinskin asking him to catch a train next day and help out with the rewriting of the play.

It was Harold's idea that a great mistake had been made with the play. It really should have been produced as a straight farce—but, so long as songs and a chorus had been furnished, he would do what he could to smarten up the dialogue. Which he did. And returned to New York.

The ending of the second act was changed Friday night, and went so well that it was decided to rewrite the third act to fit the new second act over Sunday, and play it Monday night. All it needed was a new dramatic scene—so the manager sent a night letter to R. T. Hokum, asking him to come up Saturday and write in a scene or two.

Hokum's Idea

Hokum's idea was that the original scheme of the author from Cohoes was the one that should have been used—but, so long as there was no chance of changing the play back to straight comedy drama he would replace the best of the original third act and rewite enough of the first and second acts to make them join up.

When the play got back to Broadway it was all ready for its premier—except for a little work that had to be done by Ted Highstepper, the famous producer of musical plays, who had agreed to restage three of the musical numbers, and rearrange the finales to the first two acts.

When the audience called for the author the opening night the manager held the crowd back. "I'd better tell them you can't be found," said he. "If you all go out there they'll think it's another chorus number."

No Exaggeration

The experience of the young man from Cohoes may sound a bit exaggerated. But it is not. I could give you his name if I had not promised him I would not. He feels that his future might be jeopardized if it were known that a quartet of play doctors fussed with his first success. And he is under contract to write three more.

Plays these days, when so many are furnished, or at least started, by new writers, are mostly all rewritten—or assembled, if you will, like the parts of a fordcar, with the author furnishing no more than the chassis and a blueprint of the engine.

New York's Play Tinkerers

There are at least a dozen professional play tinkers in New York at present, most of them authors of one or two plays that have been sufficiently successful to give them a certain standing, who are making a fine living rewriting, rearranging, revamping the work of others. In many instances these doctors have furnished an entirely new play to fit the scenery furnished when an out-of-town production has failed. And very often they have taken the idea for a play furnished by a new writer and rewritten the whole thing, scene by scene and speech by speech. Not a bad job, either, for if it happens to be a success they are quietly given credit for it where credit will do them the most good, while if it is a failure only the author is blamed.

Authors Rarely Object

Occasionally an author objects, but not often. Even split royalties are better than none, and if it happens his play can be made into a success by the practiced hand of a play doctor he is that much better than he would be without any production at all.

When Wilson Collison, who is a Columbus, O., druggist, sent the script of "Up in Mabel's Room" to the Al Woods offices Martin Herman wrote him that he thought it contained a good idea for a farce and suggested that Otto Harbach rewrite it.

"Never heard of Harbach," rather testily replied Collison.

"That's why you're still a druggist," replied Martin.

Collison evidently saw the point, for he agreed to the rewriting of his farce and as a result next season he will be drawing his share of the profits from three or four companies that are to introduce Mabel to the road.

Light Plays Tinkered With

It is the farces and light comedies and musical plays that are most frequently tinkered with until they are "whipped into shape." Whipped out of shape in many instances, too, I have no doubt. And yet there perhaps is not a single drama or comedy drama at present being presented in a Broadway theater that has not been altered from its original form to meet the criticism of some producer, or actor, or friend of the author; or one that does not contain a scene or two rewritten by manager or stage director, or professional repairer.

Smith and Golden Reshape Plays

Winchell Smith, for instance, and John Golden, too, for that matter, always take a hand in reshaping the plays that Smith and Golden buy, just as George Cohan is responsible for much that is finally disclosed in the plays produced by his firm.

David Belasco may not have rewritten "Dark Roseleen," but it is an extremely safe wager that he rewrote whole sections of it—out of his youthful memories as assistant to Dion Boucicault.

Morosco's Judgment

Oliver Morosco has as much confidence in his own judgment as a play doctor as he has in any of the authors from whom he buys plays, and does much of his own rewriting.

Rachel Crothers, acting as her own producer, is not greatly bothered by suggestions, yet she is a wise lady and readily accepts those that appeal to her.

There probably has never been a play produced by Al Woods in which that manager has not suggested certain changes. If, for instance, it happens to be a farce and there is not a bed in it, he puts one in. Or asks Harbach to do it. Or Max Marcin.

The Case of "The Jest"

Arthur Hopkins is credited with diagraming most of the plays he accepts before handing them back to their authors to do over according to his ideas. And if the author is unable to do it Mr. Hopkins will suggest some one who is able. "The Jest" is all Sam Benelli's—all, at least, except such minor changes as have been made by (1) Edward Sheldon, the adapter; (2) John Barrymore, who bought the play in Italy before the war; (3) Mr. Hopkins, who arranged for its production and oversaw the rehearsals, and (4) Lionel Barrymore, who helped to stage it.

That plays are not written, but rewritten, was discovered years and years ago by, I think, W. S. Gilbert. But the rewriting in Gilbert's day was done mostly by the original author of the script. It has remained for the war conditions, and the resulting influx of young authors from Cohoes, to fix the status of the play doctor and make his practice profitable.

Such has also been the case with a few other well known writers. They have either qualified for the degree of P. D. themselves, and performed the necessary surgical repairs to their own ailing products, or else they have stood out boldly and refused to allow any alterations. But these have been few and well-known.

FOR
LATEST AND EXCLUSIVE
DRAMATIC NEWS
TURN TO PAGE 661

OVER FOUR HUNDRED ARTISTS HAVE BEEN SENT OVERSEAS

Record Month Was April, 1917, When 97 Players Sailed for European Camps—Theater League Moves to 2 W. 43rd Street

EXACTLY 429 entertainers to date have been sent overseas under the asupices of the Y. M. C. A. Amusement Bureau to entertain the American soldiers there since the movement started more than a year ago by the American Overseas Theatre League. The record month of departures of entertainers was in April, 1917, when 97 artists obtained passports and sailed to the different U. S. army camps. These figures are confirmed by Johnson Briscoe, general manager of the Bureau, which has had its office in the Bristol Building, 25 West orty-fourth Street, but moved Saturday to the general "Y" offices at 2 West Forty-third Street.

Despite the ending of the war, the League in conjunction with the "Y" has been just as active in arranging for the overseas' departure of players, as there are thousands of Americans in camp and the hospitals across the ocean in constant need of entertainment by American entertainers.

As far as known the League's activities will continue at the new address throughout the summer any way and up to next August, but beyond that time there has been no arrangement.

Meanwhile theatrical units are dispatched on outgoing boats as fast as the passports are vised and the traveling facilities are arranged.

"MARY—BE CAREFUL"

New Comedy Produced in Wilkes-Barre

The initial performance of "Mary—Be Careful" was given at the Grand Opera House, Wilkes-Barre, on April 19. The production was presented by G. M. Anderson, and directed by the author, Wm. Anthony McGuire. The story tells about a country girl and her brother who answer the lure of the city, but who finally go back home after the glamor has worn off. Gladys Hulette as Mary Warren and Jay Velie as her brother Dick were very good. The rest of the cast were well placed, among them being Lucille LaVerne, Howard Gould, Roy Briant, Helen Pingree, Fred J. Tilden and others. The second act, laid in the offices of the Ragtime Music Company, gave Harry and Lew Seymour an opportunity to "put over" two new songs. As a whole the production pleased the audience.

* * *

Salt Lake Theaters Exempted from Tax

Theaters of Salt Lake City this week were voted abatement of taxes by the City Commission on the two months that they were ordered closed on account of the influenza epidemic, October to December, 1918. Refunds totalling $91.75 were ordered paid those having already paid the 1919 tax and credits totalling $213.05 were allowed those who had held up payments pending action on the theaters' position for abatement of taxes.

* * *

Salvation Army Fund Testimonial Postponed

The testimonial from the theatrical profession to the Salvation Army Lassies originally announced to take place at the Metropolitan Opera House on April 27, has been postponed until Sunday evening, May 11, at the request of the officials in charge of the Salvation Fund Drive so as to bring it within the time limit of the drive itself.

* * *

Bernard in New Show (?)

Sam Bernard, now playing with Louis Mann in "Friendly Enemies," may not be with that show next season according to plans now in the Al. H. Woods offices. Bernard, who expects to take a rest in July, is reported as being lined up for a new show next season.

Stage Hands Protest High Cost of Laundry

There is one item on the cost of high living that the traveling stagehands and motion picture operators have omitted in their claims heretofore when the question of a raise in wages came up for discussion that formed the main item of one stage employe's kick last week. He said that while the hotel living and price of food had skylarked he had kept tab on what his laundry cost had been. It amounted to $2.50 with little fluctuation from that amount during his road season. He declares that such a price is most astonishing compared with other days.

* * *

Bushman Morosco Star

Oliver Morosco has persuaded Francis X. Bushman to forsake the screen for a stage engagement. A play is now being written for him, with which he will open Morosco's new theater here, early next season.

IS THAT SO!

Ben Hastings, an English pantomime comedian and dancer, has replaced Johnny Ford as the dumb burglar in "Tumble In" at the Selwyn Theater.

Frank McCoy, for eighteen years with the Charles Frohman stage forces and two years with the Smith & Golden offices, is now casting director for Chamberlain Brown.

Jules Murry, the general booking representative of the Shubert offices is back at his routing desk after a trip to New Orleans and other southern territory.

Harry McNaughton, a nephew of Tom and Charles McNaughton, is making his first American appearance as an actor with one of the "Better 'Ole" companies now on the road.

Clarence Derwent has been engaged by John Cort for his production of "Claudia."

Florence Flynn has been engaged by Winchell Smith and John L. Golden as general understudy for "Lightnin'" and "Three Wise Fools."

Charles King has leased a home at Great Neck, L. I. for the summer. It's next to Donald Brian's home.

Robert Whittier, who recently presented "Ghosts" at the Longacre Theatre, is now rehearsing "An Enemy of the People" as his next offering.

Harold Orlob is writing three new plays. One has already been accepted by John Cort for production for next season. Orlob wrote the music for Cort's "Listen Lester."

Robert F. Ronchetti is personally managing the 39th Street Theater for the Shuberts.

Denman Maley has been engaged by Selwyn & Co. for a role in the new musical comedy, "Among the Girls."

THE BROADWAY TIME TABLE*

FOR WEEK ENDING APRIL 26

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Fay Bainter captivates*	150
Belasco	Dark Rosaleen	*Reviewed in this issue*	15
Belmont	Our Pleasant Sins	*Domestic drama with Harlem locale*	16
Bijou	Three for Diana	*Reviewed in this issue*	16
Booth	I Love You	*Reviewed in this issue*	8
Broadhurst	39 East	*Play of N. Y. boarding house life*	40
Casino	Sometime	*Lively and humorous musical comedy*	256
Central	Somebody's Sweetheart	*A score of tuneful numbers*	152
Geo. M. Cohan	A Prince There Was	*Cohan as a poor rich young man*	151
Comedy	Toby's Bow	*Fine character study of old negro*	106
Cort	The Better 'Ole	*Bill, Bert and Alf in the flesh*	228
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	215
Eltinge	Up In Mabel's Room	*Life a la boudoir*	125
Empire	Dear Brutus	*Barrie gives people "a second chance"*	155
44th Street	Take It From Me	*Department store set to music*	40
48th Street	Come On Charlie	*Laughable farce*	31
Fulton	Please Get Married	*Farce of the bridal suite school*	88
Gaiety	Lightnin'	*Best character comedy of years*	292
Garrick	Bonds of Interest	*Reviewed in this issue*	24
Globe	The Honor of the Family	*Skinner revives romantic drama*	56
Greenwich Village	Shukuntala	*Ancient Hindu drama*	14
Harris	The Good Bad Woman	*Old fashioned morals triumph*	31
Hippodrome	Everything	*And a little bit more*	438
Hudson	Friendly Enemies	*Louis Bernard*	403
Knickerbocker	Listen Lester	*A show for the T.B.M.*	154
Liberty	Moliere	*Second of Moeller's historical plays*	56
Longacre	Three Faces East	*Suspense, suspense, suspense*	298
Lyceum	Daddies	*Sentimental, but not sticky*	252
Lyric	The Unknown Purple	*Highly colored melodrama*	248
Maxine Elliott's	Tea for Three	*Delightful continental style comedy*	261
Miller's	Mis' Nellie of N'Orleans	*Love a la Louisiana*	103
Morosco	Cappy Ricks	*Dramatisation of stories*	126
New Amsterdam	Velvet Lady	*Herbert music embellishes farce*	103
Nora Bayes	Come Along	*Musical comedy with war background*	31
Playhouse	Forever After	*Sentimental to the nth degree*	275
Plymouth	The Jest	*Colorful drama of medieval Florence*	29
Princess	Oh, My Dear	*Intimate musical comed*	183
Republic	The Woman in Room 13	*Mystery and thrills all evening*	127
Selwyn	Tumble In	*Musical version of "Seven Days"*	47
Shubert	Good Morning, Judge	*Musical play, English in tone*	114
39th Street	Keep It To Yourself	*Still another bridal suite farce*	146
Vanderbilt	A Little Journey	*Rejuvenation by train wreck*	149
Winter Garden	Monte Cristo, Jr.	*Extravaganza written with imagination*	90

* *This Mirror Feature is imitated by other Amusement papers.*

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, April 22, 1919. The following members were present:

Messrs. Wilson (presiding), Stewart, Cope, Mitchell, Deming, Mills, Coburn, de Angelis, Wise and Christie.

New members (through N. Y. Office:) Katherine Alexander, Ann Andrews, Jerome Bruner, May Collins, Lizzie Evans, Howard Fay, Lorraine Frost, Mann E. Holiner, Christabel Hunter, Kathryn Kidder, Jack Leslie, Harry S. Lyons, Ward McAllister, John Morris, Russell Morrison, Sarah Powell, Hans Robert, John Rogers, Cecil W. Secrest, Mary Shaw, Melvin Stokes, Edith Taliaferro, Sue Van Duzer, Arthur Vinton, Theodore Westman, Violette Wilson, (and Junior Member), Vivienne Osborne; (and through Chicago Office) Beulah Baker, Alfred Clarke, Jack Connolly, and A. T. Stork.

The decision to put up to the members at the annual meeting on May 26 the question of whether we will or will not declare the "closed shop" is one which should be carefully considered by all members. We have plenty of time between now and then to educate ourselves on the subject, and this should be taken advantage of to the fullest extent.

Good news continues to come in from our affiliated organization, the Actors' Association of Britain, which is apparently on the way to obtaining almost all it asked for. The conceding of a modified payment for rehearsals is really a great victory. We notice with envy that their membership is now over five thousand, which is about 20 per cent. more than ours, and this in spite of the fact that the numbers engaged in the theatrical profession in Great Britain and Ireland can not be a quarter of the American total.

When laws are made, they are quite clear in their authors' minds, but after they have been put on the statute books they are interpreted often by some who forget the spirit and see only the dead letter. These lines are prompted by the advantages given to preferred creditors under the Bankruptcy Act. Surely an actor is a "wage earner" within the meaning of the law. There might be some excuse for a "star" being exempted, but not the rank and file of the profession. It is a real hardship if an actor (who after giving four weeks of his time for nothing to rehearse a play and then appear in it for two weeks, after which it fails and the owner goes into bankruptcy) should not be able to secure the small pittance coming to him by claiming that he is in the preferred class with other wage-earners.

* * *

Hertz Wins Case

Alfred Hertz, musical director of the San Francisco Symphony Orchestra, was sued by Mrs. Herman Lewis, the New York agentess, for $900.00 alleged due her on contract commissions for obtaining Hertz's Coast engagement. The case was decided in favor of Hertz.

* * *

Only One "Vagabond"

Cohan and Harris will not send out any "No. 2" company of "A Royal Vagabond," now playing its ninth week at the Cohan and Harris, and showing increased box-office popularity each week.

"I LOVE YOU"

Brisk Farce at the Booth Proves Poets Were Right

The first of the springtime farces has arrived in "I Love You," and by virtue of its brightness of dialogue and ingenuity of situation it sets a fine pace which will be difficult to follow it.

Maytime freshness and spontaneity which will go a long way to placing William LeBaron, its author, in the front rank of farceurs.

Of course, "I Love You," like most farces, is utterly preposterous, but it is that quality which contributes largely to its appeal. A rich young idler is convinced that love is chiefly a matter of environment and to prove his case wagers a large sum with an electrician who has a thoroughly modern tendency to soapbox oratory that the latter can become engaged to a bored society woman provided there exists a romantic background. But the woman in the case prefers the intellectual butler and the electrician in the end wins the maid for a bride.

Richard Dix gave a highly amusing performance of the socialistic electrician, while Gilbert Douglas was the cultured butler. John Westley was the idler with the ideas, and Diantha Pattison, Doris Mitchell, and Gypsy O'Brien contributed good performances of society women. REID.

. . .

"THREE FOR DIANA"

Martha Hedman as the Heroine of New Comedy

Martha Hedman, returning to Broadway after a considerable absence therefrom, provides the charm for a new comedy at the Bijou Theater called "Three for Diana"—a placid little story concerning the adventures of a young widow who, having buried two husbands, is somewhat perturbed at the prospect of having to accept a third.

The widow is not averse to marrying a third time. She is only twenty-eight and eager to be happy. But she feels in her heart that she would be doing the young man who wants to marry her a wrong if she were to accept him and thus keep him from a younger and less experienced sweetheart.

She finally confesses her much married past to the youth and advises him to forget all about her. Which he refuses to do. Then she suggests that in place of becoming her third husband he might become her first lover. But he objects to that arrangement also. So they compromise on a secret wedding at the registrar's, after which they will live in adjoining apartments in London.

Chester Bailey Fernald, who years ago furnished the American stage with "The Cat and the Cherub," and has since done most of his writing in London, is the author of "Three for Diana," which he took from an Italian original. It is very well played at the Bijou, Miss Hedman being a soft-spoken beauty as the heroine, alluringly feminine and a gracefully accomplished actress. John Halliday, a young English leading man, is the impetuous third suitor, and the cast includes David Glassford, Lillian Brennard, who gave a capital performance; Blanche Chapman and Anne Faystone. MANTLE.

NO MAN'S LAND

·By Mlle. Rialto·

JUST as "Eileen" made the Irish population in New York take seriously to theatergoing a few seasons ago, so will "Dark Rosaleen" call to the faithful sons of Erin to come, and applaud its sentiments today, at the Belasco. It's an Irish play for the Irish, sure enough. But another and perhaps stronger reason for wanting to see the wearing and the waving of the green is Eileen Hubar, who gives another of her poetic and inspired performances as a lass from the land where the shamrocks grow. Sure, she's a charming bit of a lassie is Eileen, and with her laugh that's always a-hiding behind the tear, she's a great girl to see, if you're asking me.

. . .

ANOTHER performance which makes Mr. Belasco's production especially enjoyable, is that of Beryl Mercer as the old apple lady. Miss Mercer is always in the picture in her clever character studies, but in "Dark Rosaleen" she more than meets all the requirements of a difficult role—that of an old, poverty-stricken woman, whose tongue is every ready to poke fun or wrathfully denounce her enemies and critics. In the scene with a rival cake and fruit seller she was especially delightful.

. . .

WITH the summer season about to begin, thoughts of bungolos, mountain retreats, and Long Island estates seem to be taking first place with the feminine members of the theater world. Rumors are adrift that Frances Starr is getting ready to leave for the Adirondacks, while Jane Cowl is thinking of Great Neck house parties. For a good many seasons Maude Adams has failed to open her retreat at Ronkonkoma, but perhaps this year she will be among the many actresses who find Long Island the ideal vacation spot.

. . .

VERA MICHELENA attracts the attention of worthy Long Island commuters twice daily on her trips from Bayside to New York, and vice versa. The unique and gaze-impelling earrings which she wears are, perhaps, the chief reason for the steady interest which she inspires. These earrings are sometimes black, sometimes green, and sometimes gold—and always very very large, and suggest the vampire lady of the movies which she does so well in "Take It from Me."

. . .

MARY NASH, who recently returned from Boston, is a happy and thoroughly successful young actress. A. H. Woods has given her a contract for next season, and if she is given the right sort of play, she is bound to make Mr. Woods' a decidedly profitable investment. Miss Nash has been exceedingly fortunate in being placed in plays which found favor in New York. Take "The Man Who Came Back," for instance. That play alone kept her in the public eye for an entire season, while with Grace George in her season of repertoire she had another bit of luck in being able to show her versatility.

"THE HOBBLE SKIRT TRIP" is the name of a new and eccentric dance travesty which has been introduced by Olga Mishka, the little dancer in "Tumble In," following a successful tryout before Arthur Hammerstein and Archie Selwyn. The awkward step and the shackled-limb effect that mark the hobble-skirt addict are some of the foibles played up in Miss Mishka's new dance, which is appropriately costumed with a grotesque representation of the tight skirt.

. . .

"MARY, BE CAREFUL," brings to the stage Gladys Hulette, who has been winning friends in filmland for so long a period. Reports from Pittsburgh are enthusiastic over the little lady's performance. Suppose this reception of Miss Hulette's talents should lure other heroines from the screen world—what then?

. . .

MARTHA HEDMAN, having a beauty which clearly suggests snow and golden sunsets, has employed the always effective combination of white and gold in practically all of Her gowns in "Three for Diana." In the first act a dainty white mulle is worn, and in the final scene, an evening dress of white satin with gold panels. Perhaps Miss Hedman seeks to start a fashion in choosing frocks that match one's coloring. If so, should other actresses follow her lead, there would be some extremely interesting color schemes seen along the Rialto these spring days.

. . .

ELSA RYAN'S opportunity to appear in leading roles has of late years been confined to the road. Season after season goes by and Miss Ryan scores a brilliant success in such established plays as "Peg o' My Heart" and "Tea for Three"—but always at a distance from Broadway. Not since she played in a Frank Daniels' production some years ago do we recall Miss Ryan in New York. But she is a capital comedienne with grace and good looks to aid her, and her return here would be genuinely welcomed.

. . .

NO theatrical season can be considered complete without mention if Irene Fenwick, so along comes the news from the Shubert office that she will appear in "Those Who Walk in Darkness." Since Miss Fenwick's tiny feet *have* been leading her in paths of the deepest darkness of the drama, it seems fitting that she should be featured in a play which bears so strong and climaxy a sort of title.

. . .

IT remains for Henrietta Crosman to adjust triangles on the stage. She did it in "The Real Thing," and now she attempts it again in "Our Pleasant Sins." Her wholesome personality lends itself wonderfully to roles of this sort, and as she is absent from the Rialto too frequently, and for the periods far too long, her friends across the footlights are hoping that Mr. Broadhurst's play will linger here for many months.

"DARK ROSALEEN"

New Play of Irish Life Unites Sinn Feiners and Ulsterites

In "Dark Rosaleen," David Belasco has produced a show rather than a play. A stirring Irish entertainment of Boucicaultian order, in which all the old collection of characters and situations are paraded to make not only a Sinn Fein holiday but one of Ulster as well. Were its character and climax development a little less obvious, its philosophy designed to appeal more to the intelligence rather than the emotions, it could be frankly called Irish propaganda. But the play as a whole brings the smile of sheer amusement and not the frown of serious thinking.

And perhaps Mr. Belasco had such a plan always in view, considering that he must maintain his theater's reputation as a house of hits. And serious thinking has not yet won a popular place in the sun of theatrical entertainment on Broadway.

Basically the plot is as old as "Romeo and Juliet," and like that drama it concerns the love of a boy and girl of rival houses and their attempt to reconcile their parents. The boy is of the south of Ireland, while the girl had her origin in Ulster. Their fathers, typical of their environment, run public houses across the road from each other. The southerner, with the aid of a crooked lawyer, attempts to close out his competitor and thereby gain the benefits of his father's will. But the races prevent such an outcome, for it is his son who rides Dark Rosaleen to victory—and Dark Rosaleen (a truly dark horse and 20 to 1 shot) belongs to the daughter of Ulster. Parental pride takes the place of implacable hatred. And the result is a union of both factions in Ireland—an ideal which is fervently suggested throughout the play.

Eileen Huban was colorful and varied in the role of the heroine, while Henry Duffey was a wistful son of Sinn Fein. Beryl Mercer, John Daly Murphy, Dodson Mitchell any many others contributed excellent characterizations. REID.

. . .

ROSE AND RING

Tony Sarg's Marionettes at Punch and Judy

For novel entertainment that keeps on a constant chuckling, Tony Sarg's Marionettes in a dramatization of Thackeray's "The Rose and the Ring," are to be strongly recommended. In adapting the story for puppets, Hettie Louise Mick has retained all of the drollery of the original, and has in addition emphasized the fairy element until the whole is an unusual combination of satire and whimsey as in the case of the circus. The interest of children in the production will serve chiefly as an excuse for grown-ups to go and enjoy themselves.

The Marionettes are very well handled, and in the matter of characterization Princess Angelica, Prince Bulbo, Countess Gruffanuff and the exceedingly bourgeois King Valoroso, stand out. MARTIN.

. . .

Tabor's Performance

Richard Tabor's performance in "The Good Bad Woman" is declared to be one of the best things that this young actor has ever done.

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WHAT THE SHOWS ARE DOING ON THE ROAD

BUFFALO, N. Y.: SHUBERT-TECK—"Chu Chin Chow" was greeted by a crowd that filled the Teck to capacity. The production makes its chief appeal as a spectacle, or an eyeful. MAJESTIC—"Fiddlers Three" kept the audience rollicking with laughter. Tavie Belge was unable to appear before Wednesday. Cora Mayo filled the prima donna's place.

Easter week offerings at the various theaters were strongly patronized. Barker.

CLEVELAND: OPERA HOUSE—"A New Girl," Charles Dillingham's new musical show, was an unqualified success during its week's engagement at the Opera House. COLONIAL—"Why Marry," with the entire original cast (with the exception of Nat Goodwin) taxed the seating capacity of the Colonial this week. Loeb.

FALL RIVER: SAVOY — William Collier, a great local favorite, was seen in "Nothing But Lies," April 23, to S. R. O. Strong Company, including Edith Hallor, a very prepossessing lady, who gave a most excellent performance. Gee.

LONDON, CONN.: GRAND OPERA HOUSE—Gus Hill's Minstrels gave two performances and pleased big attendance. The veteran minstrel, George Wilson, is still on the job and takes as well as ever. "The Bride Shop" proved a splendid holiday attraction and drew crowded houses at four performances. Webbe.

MONTREAL: HIS MAJESTY'S—"Zigfield's Follies" played an annual engagement to big business. The production is as usual an elaborate one with a blaze of light and color and fine groupings. The cast and specialties are excellent. Tremayne.

PITTSBURGH: NIXON—Cyril Maude in "The Saving Grace" opened to a large and appreciative audience and proved himself a versatile actor. Laura Hope Crews as Mrs. Corbett did clever acting. The week of April 28 Julian Eltinge and his "Revue of 1919" is the attraction. ALVIN—"Leave it to Jane" was well liked. Jane was well played by Juanita Fletcher, while Earle Fox as the young halfback was excellent. Elaine Arnt as the athletic girl essayed her role well. PITT—"Mary, Be Careful" opened to a big house. The author, William Anthony McGuire, was present at the opening night. Gladys Hullette played the title role in a most fascinating manner. DUQUESNE—"Twin Beds" came back for another stay. Latus.

SALT LAKE CITY: SALT LAKE—The Camp Lewis Players appeared four nights and matinee at the Salt Lake Theatre, April 16 to 19. Poor houses greeted the soldier players in the vaudeville offering, largely due to a misapprehension on the part of theatre-goers who supposed the company was composed of amateurs and was a "benefit" performance of some sort. Pickering.

TORONTO: ROYAL ALEXANDRA—"I Love You," G. M. Anderson's new production, was the attraction. It is a funny comedy, dealing with the question: "What is Love?" "Lord and Lady Algy" with Faversham and Maxine Elliott played to the most brilliant audience of the present season. GRERSIN—"Zeigfield's Follies," with beautifully-clad chorus ladies, Will Rogers, Manlynn Miller, Ann Pennington, and many others, played to good attendance, but why at opera prices ($1.00 to $3.00) no one seems able to understand. PRINCESS—"It Happens to Everybody," a new comedy, pleased capacity attendance. Jas. Gleason, Josephine Stevens and the balance of the company were good. Dantree.

VANCOUVER AVENUE — "The Better 'Ole" played four nights and a matinee, April 2-5. Paul Gilmore was Old Bill, but the honors went to H. Radford Allen as Bert. Good houses were the order, a large number of returned men being in the audiences. Wood.

WASHINGTON: NATIONAL—George Arliss and his featured associate players presented to large and enthusiastic audiences, "The Mollusc" and "A Well Remembered Voice." BELASCO—"The Crowded Hour" crowded the Belasco; during the week Florence Johns achieved a distinct success.—POLI'S—The Ed Shaw and Alexander Johnstone production of "Sunshine," a delightfully new and attractive musical comedy, scored strongly. GARRICK—A very successful farce that thoroughly pleased large patronage was "Nighty Night," Adolph Klauber's excellent production. Warde.

WILLIMANTIC: LOOMER—Ribble's "Uncle Tom's Cabin" showed to fair returns. "Oh Boy" had a big reception on first visit. House was sold out in advance. Palmer.

WHERE'LL WE GO!

Cafe de Paris

"Paprika" is the name of the new revue which opened at the Cafe de Paris on Thursday, April 24, under the management of Morris Green. The cast which numbers thirty people, includes Alma Adair, Dot Burke, Charles Reed, Musette, Christine, Dore and Kavanagh, Arthur Lugaro, Three Bartos, Kitaro Japs, Kitty McLaughlin, and a large chorus of decorative young women. John M. Anderson is responsible for the staging of the piece, and Will Donaldson and Bobbe Jones collaborated on the music and lyrics.

Pekin

It remained for Victor Hyde to install a genuine novelty in a Broadway cabaret, namely a miniature "Pinafore" production at the Pekin Restaurant (47th and Broadway). It runs 22 minutes, opening last week with Donald Campbell as Dick Dead Eye, Frank Phillips as Sir Walter Joseph, Mary Brown as Buttercup, James Walters as Ralph Rickstraw, Walter Hunt as the Captain and Frances Collins as the Captain's daughter. It will be there ten weeks. Hyde's success of the Gilbert & Sullivan opera in cabarets has started something.

May-November Farm, Hartsdale, N. Y.

One of the big features of the Opening of Thomas Healy's summer resort on May 2, will be the special performance of the musical comedy entertainment now being given at the Golden Glades. The entire company will motor up to the country place. But of course, there will be another feature besides the entertainment, and that will be the food. A special dinner will be served.

Moulin Rouge, Atlantic City

A very popular attraction now holding forth at the Moulin Rouge is Moore's seven-piece Hawaiian Orchestra, which is proving a delight to patrons of the place.

Healy's Golden Glades

When an amusement enterprise can be absolutely distinctive, it has certainly struck something which will entertain. This is the situation at Thomas Healy's Golden Glade. They have the only ice skating exhibit in town. Those wanting unique entertainment with their dinner should visit this exhibiton.

PLAY DATES AHEAD

ADAM AND EVA; Boston March 17-indef—

CAVE GIRL; Phila indef—**CHU CHIN CHOW;** Syracuse May 5-10.

DANGEROUS AGE; Chic indef.

FIDDLERS THREE; Cleveland May 12-17—**FLO FLO;** Boston 21-May 24—**FURS AND FRILLS;** Cheyenne, Wyo. May 4, No. Platte, Neb. 5, Grand Island 6, Lincoln 7, Fremont 8, Des Moines, 10, Oskaloosa, Iowa, 11, Iowa City 12, Marshalltown 13, Mason City 14, Waterloo 15, Independence 16, Cedar Rapids 17, Muscatine 18, Davenport 19, Clinton 20, Freeport, Ill. 21, Rockford 22, Elgin 23, Joliet 24, Michigan City, Ind. 25.

GLORIANNA; Chic indef—**GOING UP;** Chic indef.

HONOR OF THE FAMILY; Ann Arbor, Mich. 5, Toledo 6, South Bend 7, Rockford, Ill. 8, Bloomington 9, Peoria 10.

JACK O'LANTERN; Phila indef—**LITTLE SIMPLICITY;** Phila Mar 31-indef—**LOMBARDI, LTD.;** Phila Apr 21-June 14.

MASQUERADER; Chic indef—**MOONLIGHT AND HONEYSUCKLE;** Chicago indef.

NOTHING BUT LIES: Chicago, May 4—(indef.)

OFF CHANCE; St. Joseph 5, Lincoln, Neb. 6, Sioux City 7, Omaha 8-10.—**OH, LOOK:** Boston indef.

PARLOR, BEDROOM AND BATH; Phila indef.

SAVING GRACE; Poughkeepsie 5, Utica 6, Johnstown 7, Troy 8, Glens Falls 9—**SCANDAL;** Chic indef — **SEVENTEEN,** Phila indef—**SHE WALKED IN HER SLEEP;** Boston 24 indef—**SO LONG LETTY;** Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburg 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TAKE IT FROM ME: New York indef—**30 DAYS:** Chic indef—**TILLIE:** Chic indef—**TWIN BEDS;** Phila indef.

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THE STOCK COMPANIES

ALBANY: HERMANUS-BLEECKER—The summer engagement of Malcolm Fassett's company of stock players opened this week at Hermanus-Bleecker Hall, and were accorded a most flattering reception by large audiences the entire week. The company has been carefully selected and comprises many capable players who were seen to excellent advantage, appearing in a splendid presentation of "Lilac Time." The leading roles were admirably handled by Mr. Fassett and Ann Mason. Others in the cast were Warner P. Richmond, W. P. Wright, Joseph Dailey, Julia Morton, Leo Nora Grito, and Hedda Harrigan. The production was under the direction of Arthur Holman and indicated much ability upon his part. The repertoire of the Fassett Players will include "The Brat," "Eyes of Youth," and "Here Comes the Bride." This is the first stock organization to appear in Albany in three years and the prospects are favorable for a successful engagement. Herrick.

BUFFALO: STAR—"Mutt and Jeff" in the "Woolly West" was the attraction at the Star. Next week, "Bringing Up Father." Barker.

CHICAGO: WILSON AVENUE—The North Shore Players at the Wilson Avenue are presenting "Daddy Long Legs" here this week. Next week they will try their hands on "Madame X." Business is very good and this company stands in high favor here. HIPPODROME—The Great Northern Players this week entered the list of producing companies with their presentation of "One Man's Wife," by two Chicago authors—Capt. Charles Sumner Hayes and Charles C. Mather. Minna Phillips is playing the leading role and Allen Murnane, the husband, who is temporarily blind in more ways than one. Atkins.

CLEVELAND: PROSPECT — The Vaughan Glaser Stock Players gave a most pretentious performance of the morality play, "Everywoman" at the Prospect Theatre, as a special Easter attraction. Not even on its original tour was it presented more elaborately, or more artistically, than by this organization, which has been giving Cleveland one high class show after the other during the entire season. Mr. Glaser himself portrayed "Nobody" with characteristic talent. Fay Courtenay was a most entrancing "Everywoman." Special music, and a special chorus was necessary to make the production the complete offering that all plays with the Glaser trade mark carry, were conspicuous parts of the entertainment. Loeb.

FALL RIVER: ACADEMY OF MUSIC—The Blaney Players offered as the Easter attraction Jean Webster's "Daddy Long Legs" with Velaire Valaire as Judy. Anna Laynge made her first appearance with the company and made a very good impression, being a good character woman. Evelyn Larell, Marie Dupre and Florence Pickard also made their first appearance with the company. A good production and very large attendance. The next bill is "Cheating Cheaters." Gee.

JAMESTOWN: LYRIC—The Ormsbee Stock Company opened at the Lyric on April 21. Geo. F. Ormsbee, leading man, is well known in the city, having already played two seasons of stock here. The company consists of the following members: Geo. F. Ormsbee, Bert Sabourin, Wm. Amsdell, Eugene LaRue, Fred Reto, Dorothy LaRue, Nell Wood and Flora Fay, leading woman. The opening bill was "Just Plain Molly," followed by "The Call of the Woods." The company is booked for an indefinite engagement. Langford.

LAWRENCE, MASS.: COLONIAL—The Emerson Players offered "The Call of the Heart" at the Colonial.

The play was presented in a masterful manner, under the direction of J. Francis Kirk. The best work was done by Edith Spencer, as Lady Everlow, and Dillon Deasy, in a dual role.

The post-Lenten season opened on the 21st with a big production of "Daddy Long Legs." O'Reilly.

MINNEAPOLIS: NEW UNIQUE—The Unique Players continue to please large audiences. "The Thirteenth Chair" was the attraction for week of April 20. Beede.

MONTREAL: ORPHEUM—Reopened Easter Monday with the French Stock under new management—presenting the delightful comedy, "L'Amouruse." Mlle. Blanche David played the difficult role of Germaine capitally and the old favorites Schauten and Scheler both appeared to advantage. Tremayne.

NEW HAVEN: HYPERION—Jane Morgan and Arthur Howard made "The Little Teacher" a thing to be remembered. Both leading people were excellent. Miss Morgan in her fourth season is even better than in her first. Frank Thomas and Adelaide Hibbard were also splendid. "His Last Dollar" comes next. Mary.

NEW YORK: LEXINGTON—"Yes or No," a comedy-drama in three acts, a prologue and an epilogue, by Arthur Goodrich, is being presented this week by Frances Ferne and Wales Winter's company of Broadway Players, who are now filling their popular-priced, stock engagement at the Lexington Theatre. "Yes or No" follows "Under Cover" which opened at the Lexington.

NORTHAMPTON: ACADEMY—The Northampton Players closed their season with "Pals First." Melville Burke's preceding productions of "The Tragedy of Nan" (the first time by a stock company and one of few productions in America), and an exceptionally beautiful and impressive production of "Everyman" Holy Week are deserving of more than passing mention and were a splendid climax to the unequaled record of big plays adequately and finely done here this season. Brewster.

PHILADELPHIA: ORPHEUM—"Eyes of Youth" was given by the May Desmond Players at the Orpheum Easter week. Not only was the occasion notable by reason of the play having been seen here this season, but Miss Desmond has rejoined the company to play the leading role. Cohen.

SALT LAKE CITY:—WILKES—The Wilkes Players, headed by Nana Bryant, Cliff Thompson and J. Anthony Smythe presented "The Thief" to capacity houses. Following this engagement, Miss Bryant, Mr. Thompson and Mr. Smythe left the cast, and will be succeeded by Maude Fealy and Crane Wilbur as leading lady and leading man. Next attraction is a special week's engagement with Little Mary McAlister, the motion picture child star, at the head of the cast in "The Little Princess." HIPPODROME—Ralph Cloninger, Gertrude Bondhill and the Cloninger Players appeared with great success in "The Turning Point." Next week, the attraction will be "Lena Rivers." The Cloninger company now plays a regular weekly engagement Monday nights in Provo, Utah, where the company has been very successful. Pickering.

SAN DIEGO: STRAND—"Rebecca of Sunnybrook Farm," given by the Virginia Brissac Stock Company at the Strand, drew well and pleased. Leatrice Joy gave a very finished performance of Rebecca, and Ferdinand Munier did some clever work in the part of Jeremiah Cobb. Miss Brissac was out of the cast for the week. "The Chorus Lady" follows. Chapman.

SAN FRANCISCO: ALCAZAR offered "The Road to Happiness," starring Belle Bennett and W. P. Richardson. "Sick-a-Bed" will be the Easter Sunday play. Barnett.

SCHENECTADY: VAN CURLER—"Nothing But the Truth," with Frank Fielder in the role originally played by William Collier, is the current offering of the Mae Desmond Players, and judging by the reception it has been accorded, a better selection could not have been made. Miss Desmond is absent from the cast this week, but will return to appear in "Way Down East," the attraction for the week of April 28-May 3. Sahr.

ST. PAUL: SHUBERT—Oliver Players in "Girl of the Whispering Pines." Vada Heilman does nicely in leading role. "In a Woman's Power"—April 27-May 3. Pfister.

SPOKANE. — WOODWARD—"The Blue Envelope" was presented last week. "The Brat" follows. Rice.

WINNIPEG: WINNIPEG—"Mary's Ankle" at the Winnipeg by the Permanent Players drew crowds and gave ample scope to Frank Camp in the part of Doc. Hampton, as well as Fred Cummings as Chub. Miss Bronaugh was very amusing as Mary Jane Smith.

MARRIAGES

CURRIER—OLMS. — Frank Currier, character actor appearing in Metro pictures, and Mabel Olms, an English dancer, were married recently.

HUNTER—EVANS.—T. Hayes Hunter, director of motion picture productions, and Millicent Evans, screen star, were married last week at Santa Ana. They will make their home in Los Angeles.

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DEATHS

HARTBERG.—Minnie Fuller Hartberg, who, before her retirement, was well known on the musical comedy stage under her maiden name of Minnie Fuller, died April 24 at her home, 308 West Forty-eighth street. She was the wife of

HUTTON.—Mrs. L. C. Hutton, grandmother of Caroline Morrison, died at her residence, 233 West 45th Street, April 13. She was widely known in the profession. Mrs. Hutton was 87 years of age.

STONE—Henry F. Stone, an old actor, died suddenly at his residence, No. 5 Woodbine street, Brooklyn, aged eighty-nine years. He was at one time a popular song and dance comedian.

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IN VAUDEVILLE

BEN S. MOSS REACHING OUT AND EXTENDING HIS CIRCUIT

Not Only Lands Broadway Theater and Building Two New Ones, But Is After Stanley and Two Other Houses

BEN S. MOSS, executive head of the circuit which bears his name, is showing unusual activity in his theatrical operations and expects to make an announcement soon that will occasion much surprise among his rival camps. When he leased the Broadway Theater at Fortieth Street and Broadway it was not to run straight pictures there but to install the familiar brand of vaudeville booked over the Moss Circuit. Now comes negotiations not only for the Stanley, between Forty-first and Forty-second streets on Sixth Avenue, but within the fortnight he plans to close deals for the leasehold of two other houses in the heart of New York's theatrical district.

Meanwhile Mr. Moss has new houses building at 181st Street and Broadway and at Far Rockaway, Long Island, both expected to be ready for Moss shows by early September. It's hinted that Moss is looking both Long Island City and Jamaica over with a view of building new theaters there before another season.

Just what will become of the Symphony Theater at Ninety-first Street and Broadway hasn't been fully settled, but it is reported that Moss will have a finger in its booking destinies before the summer wanes. The Tri-Amusement Company has leased the Symphony for pictures, but Moss is understood to have something up his sleeve on this new house.

Moss has been unusually successful with his vaudeville policy in neighborhoods regarded as "unqualified lemons." Business is unusually good at the Regent, Hamilton, Jefferson the Flatbush, Brooklyn.

John Doyle's Activities

John T. Doyle, author and vaudevillian, in addition to playing consecutive vaudeville time, is grinding out material for other entertainers. He has furnished O'Brien and Buckley with a skit entitled "Policewoman 65" and also written a new sketch for Mary Stockwell and Co. labeled "Salvation Molly." Doyle turned out some choice monologistic tidbits for Stuart Barnes recently.

• • •

Vaudeville Loses Breese

Edmund Breese is not returning to vaudeville. He has now arranged to continue picture work for the summer, although a show may land him next fall. Breese had everything set for a vaudeville tour in "Copy," which played the New York houses, Philadelphia and Newark, but a proposed road tour was called off when the circuits declined to pay the weekly stipend asked by Breese.

• • •

Elizabeth Murray in Demand

Elizabeth Murray appears to be much in demand of late. She has been appearing on the road in the revised version of "A Night Out," the Augustin Daly play set to music, when that is closed for reorganization and Miss Murray returns to New York with an offer from vaudeville and one to join the new Lew Fields show. Elizabeth Murray's return to vaudeville starts at the Majestic, Chicago, May 5.

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W. C. Fields Booked

W. C. Fields, the juggler, now with "Ziegfeld Follies," sails for Australia about June 6 to play the theaters there booked by Hugh McIntosh.

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Leon Kelmer's Success

Keith's Greenpoint theater is listing heavily to the port side of success, with Leon Kelmer's success there as manager as big as the returns each week.

Lowe to Build Fifth House in Cleveland

Marcus Loew, while in Cleveland secured a long-term lease on the property at the corner of Euclid Avenue and East 101st Street, and will build a high-class uptown vaudeville house there in the immediate future. This makes Loew's fifth Cleveland house, and rumor has it that he is also negotiating for another downtown location.

• • •

Have Not Signed With K. & E.

Warren and Templeman, vaudevillians, with the May Irwin show when it closed recently, deny the report they have signed with Klaw & Erlanger for a show for the summer. They expect to play vaudeville dates until rejoining the Irwin company next fall.

• • •

Voice Gave Out

Pearl Andrews, with a brand new act, opened last week at the Palace, Staten Island, but was unable to fill out the engagement owing to the loss of her voice. Miss Andrews will not resume the act until her throat is in normal condition.

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Bird Millman With Circus

Bird Millman, former vaudevillian, now with "Midnight Frolic" (Amsterdam Roof) joined the Ringling-B. & B. circus at its Brooklyn stand this week.

• • •

Heubner Managing Newark

Charles Heubner is now managing Keeney's, Newark. Keeney's, Brooklyn, is managed by James Toms while Andrew Becker is looking after Keeney's Kingston house.

IS THAT SO!

Charlotte Kay is busy with carpentering a new dance act. Madelon, Melba and Chalner are to be the three principals.

Jeanne Neilson is to be in a new playlet, "Leave It to Me."

Janet Adair went big at the State Lake in Chicago. Her negro songs received favorable mention from the press.

Allan Dinehart opens with "Poor Little Sheep" in Atlantic City on May 12.

Netta—Jo has included the Salvation Army song with the rest of her numbers.

Frances Kennedy has made such a hit in her home town, Chicago, that the "I Told You So Club" has elected about one thousand new members.

Fritzi Scheff although in production is still a vaudevillian. She represented that department of the theatrical profession in singing *The Star Spangled Banner* as a bracer with which to open the latest Liberty Loan drive in Chicago.

• • •

Back in Vaudeville

Ruth Budd has completed her picture contract with B. A. Rolfe and is returning to vaudeville, having a route laid out for her by an eastern agent. Miss Budd (wire expert) enacted the principal feminine role in Rolfe's new film feature.

• • •

Dramatic Editor's Play

Edward C. Crosby, dramatic editor Boston *Post*, wrote "Pants and Petticoats," which the Somerville Players produced in Cambridge, Mass., April 23. Stock presentation regarded successful with play showing strength that has an option taken on it by Selwyn & Co. for Broadway.

• • •

Marie Cahill Left the Royal Thursday Night

Marie Cahill voluntarily withdrew from the Royal last Thursday night. Although at other houses, especially the Palace, her work had been rated high by the vaudeville press and the booking office, it was said the audiences at this house were not appreciative.

• • •

Totten Quits Vaudeville

Joseph Byron Totten, after a long season in vaudeville with "Just a Thief," has quit playing the act to get his new play, "Hands Up," ready for its premiere in Chicago May 17. Totten not only wrote it but will appear in one of the leading roles.

• • •

Billy Allen's Escape

Billy Allen ate some oysters. Ptomaine poisoning laid Billy up at the Gerard Hotel and for several days his condition was critical. Allen is out but looks like he had been drawn through a sieve.

Hugh McIntosh Has Many Difficulties

Hugh McIntosh, the Australian theater manager, has always considered himself a pretty lucky fellow up to this year when events brought forcibly to his mind the old adage that it never rains but it pours. Mr. McIntosh sailed from America for Australia some months ago aboard the *Makura*. The ship's stewards went on a strike following the panic caused by influenza victims aboard and Mr. McIntosh finished the voyage doing kitchen work to relieve the emergency. Then upon reaching home he runs into a terrible state of the epidemic, the flu closing everything theatrically in Australia for some time. When the reopening came along another outbreak occurred in different sections of Australia and Mr. McIntosh suffered from further house closings. American acts booked for engagements in Australia are now expected to get away on the May boats without any trouble.

• • •

Alice Lloyd Sailing

Charles McNaughton of "The Better 'Ole" received word last week from his brother, Tom McNaughton stating that he (T. M.) and Mrs. McNaughton, who in professional life is best known as Alice Lloyd, would sail from London June 7, with New York as their first stop. The McNaughton girls are coming with their parents. Miss Lloyd is booked for an American and Canadian "big time" vaudeville tour, opening in Montreal soon after her arrival here. Tom McNaughton has several play offers but has announced no acceptance of any of them.

• • •

Kusell's New Acts

Two new acts have been written by Dan Kusell, the Chicago writer, who for the past ten days has been a New York visitor. One entitled "Last Night" has been accepted by Leigh Lacey, while the other, "Chills and Fever," will be produced by Kusell himself with four players in it. Kusell says the latter is a sort of weird and mysterious affair.

• • •

Carolina White's Misfortune

Carolina White's voice left her soon after going on the road and she was able to sing only two nights out of nine weeks that the company was out. Miss White plans a return to vaudeville as soon as she recovers her voice.

• • •

Lorraine Spurns Vaudeville

Lillian Lorraine has a chance to tour vaudeville but won't for the simple reason she will very likely be signed for Ziegfeld's "Midnight Frolic" for the summer.

• • •

Pollock Returns to Vaudeville

Percy Pollock, late of the erstwhile "A Night Out" company, returned to vaudeville Monday with his sketch playing local houses for the present.

Colonial and Alhambra May Keep Open Until First Of July.
Arthur Hammerstein Starts Sunday Concerts At Casino May 11.
Is Grace LaRue With Metro Under Stella Gray's Name.
New Keith House In Syracuse Opening In September.
Annual N. V. A. Benefit To Be At Hippodrome June 1.

TAKING ENCORES

Lumiere

Allan Rogers has an especially good voice. The patrons of the Orpheum-Loew, Boston, are charmed when he sings "Mother Machree".

Nitta Jo, who is at the Empire, Grand Rapids, this week, interprets "Over There" in such a manner that it takes on a new appearance

Lou Holtz, as you know, does a singing and patter turn in black face. He is playing the Bushwick, B'klyn, now. Among his songs is "Can You Tame Wild Women?"

Blanche Ring is in Chicago this week at the Majestic. During her act she has the audience audibly vote when she sings "Everybody in Favor Say Aye"

De Haven

Rector, Weber and Lang are playing in Reading, Penn., this week. One of their numbers is "Minnie Shimmie For Me"

VAUDEVILLE VOLLEYS—From

Alan Dinehart Tries Production Again—Henry Mortimer's Extravagance — Nan Halperin on Her Way Back—Harry Beresford and His Canoe Trip

WHAT was the matter with Lou Holtz at Proctor's 125th Street Theater? We dropped in on his act on a rainy day. Perhaps that was the trouble. Perhaps, he was a bit grouchy in having to spatter up to this theater, because it happened to be five minutes from Broadway. Now, he was excellent at the Palace and even at a supper show at the Fifth Avenue a week afterwards. But he was trifling at the 125th Street. Holtz has the sparkle of a real comedian in him. Because he is in an uptown theater, he mustn't think that the audience isn't just as appreciative as those nearer the lobster palaces. We are going to watch him and use our best adjectives whenever he works hard. He is too smart to be lost out of the industrious portion of the vaudeville profession. The Bushwick will program him this week; and we will report next week what his improvement is.

Alan Dinehart Tries Production Again

Alan Dinehart, who is the best straight juvenile in current vaudeville, will display his unusual talent again in production. He made a tremendous hit with the road organization of "The Crowded Hour," which particular company unfortunately did not get to Broadway. And that has been his unrelenting ambition to get on the Big White Way. Last August we thought he was going to flare forth in one of those character studies which happen in a decade. The part was a singing waiter and the play was Arthur Hopkins' production of "A Very Good Young Man." Unluckily, it was short-lived, but Dinehart made a hit if brief. We were rather surprised that he could do characters, for when we just saw him, it was the Englishman in "The Prince Chap," he was not so good. However, it was vaudeville and not the legitimate which brought him into prominence. Una Clayton's playlet, "Half Way," and Everette Ruskay's "The Meanest Man in the World," presented him to the attention of Broadway managers, and it will be these managers who will watch him like hawks to see how an erstwhile vaudeville actor will make good in a two-hour show.

Stan Stanley's Easter Bonnet

Vaudeville Volleys was walking down Broadway the other day feeling all blue in rainy, drab surroundings, when a bright bit of color struck our dull eyes into a cheerful glow. It was Stan Stanley's new bonnet. No, it did not have a flower or feather in it. Of a very light buff color, it was in the design of an English walking cap. Every one on Broadway looked at it. And every one enviously sniffed the flush price Havana which he smoked. But the most pleasing picture was his leading a little child. He so tenderly guided it through Broadway traffic that it must have been his own. More glory to him. Who would think that this rough and slangly plant working out in the middle of the auditorium cracking jokes and jilting his girl before the entire audience could have a warm spot in his heart? He has it, though, because he severely pushed aside a Weary Willie who was about to tread on the infant's toes.

Conway Tearle's Kiss

Conway Tearle, one of the matinee idols of the motion pictures, and one who should know all about osculation, has appropriately selected a vaudeville vehicle with a name suitable to such a rating. It is called "Kiss Me Again." What matinee girl would not want to say that again and again? Hence, Tearle will be sure to have full houses when his act is on.

Evelyn Bloom Wrongly Named

Say, boys, Evelyn Bloom has incorrect nomenclature in regard to his first title. She is a young miss and although a full-fledged business woman, roses are still on her cheeks. Speaking as they do in the movies, her location is up in the Keith press office. There she's a regular Ida Tarbell. She slings advertising ideas all over the place. A good many of them are good enough to get into the postman's bag. They help hoof many an audience to the Keith bills. But away with the Hetty Green side of her nature. She has a smile for all, even the reporters. That's why her name should be May instead of Evelyn, to be called after the sunniest month of the year, and to correctly connect up with such a flower-like surname as Bloom.

Henry Mortimer Extravagant

Henry Mortimer, who used to be leading man for Edna Goodrich in vaudeville, has just arrived from T. Daniel Frawley's around-the-world company. Henry received a large salary, but he didn't save it all. He bought the choicest bric-a-brac, metalware and embroidery in the Orient. But why the latter? He isn't married. He is the most confirmed bachelor in the profession. Perhaps the steel engravings are soon to be mailed.

Herbert Griffin's Vocal Talent

Everyone at the Palace a week before last remarked about the excellent singing of Herbert Griffin, leading man for Una Clayton. He has a voice that much can be done with. Even in the constant traffic of vaudeville, he could have time to have it further trained. Griffin was a well-known stock actor before he supported the aforementioned two-a-day star.

Concerning Eva Tanguay

A wag on 42nd Street said yesterday that like a college professor, with letters trailing after his signature, a degree should be given to Eva Tanguay, using three V's—vim, vigor, victory.

Yvette Rugel Gracious

Week before last a beautiful bouquet of roses was handed over the footlights to Yvette Rugel. Did she keep them all? Most prima donnas are so stingy that they won't let you even get a thorn-prick by smelling their flowers. But the little miniature Yvette was much more gracious than her dimensions. In thirds between her accompanist, orchestra, leader, and herself, she divided them.

Nan Halperin on the Way

We're glad to hear that Nan Halperin is slated shortly for the Palace. She's a great artist and you can bet your last dollar on that too. Laying aside that she is such both because she was born with that God-given gift, and had the industry to develop it. Much of her success is due to her husband because he will not write for her or let her use a number which does not contain a story. That fact is 75 per cent. why she succeeds. It is a reason based on a fact like the *Saturday Evening Post*. It sells because of its stories and that is why we are waiting for Miss Halperin because she will have such colorful narratives and know how to tell them.

A Life Long Laugh

What actor has made a laugh which lasted years? It is Harry Beresford. He is one of our best character actors and at present having a lot of profitable fun in vaudeville with a playlet called "The Live Wire." He has had one experience which has made him laugh all his life. During his beginnings in a summer stock company which paid thirty bucks a week and which listed many members who are now famous on the Broadway stage, his brother and he used to canoeing every morning as a constitutional to ward off the enervation of all-day stock rehearsing and playing. One morning the canoe upset. Neither could swim. His brother and he hung onto it for dear life. They floated down the stream to a bridge just above a falls, fearing all the time that they would drown. When under the bridge, they yelled louder than any Julius Caesar band of supers. Imagine the volume of their tones, because it was a deaf man crossing the bridge who heard them. "Young fellers," he piped, "why don't you get out and wade?" During their panic-stricken call for life saving, they had never tested the depth of the water. It was two feet.

Al Darling's Loss

Vaudeville Volleys never saw Al Darling, that cracker-jack manager up at the Royal, that he didn't have his little French bull around. Now, that sounds as if he were some Palm Beach Sport, but he isn't. He's all presents and other kinds of theatrical arithmetic. But the fact is that the little dog no longer trots at his master's heels or sleeps at his desk. No one could ever accuse Mr. Darling of having Indian blood, yet, it has been with him "love me, love my dog." Members of the theatrical profession whether poor scribblers, headliners or bill posters all love animals, and Vaudeville Volleys sends a public regret to Mr. Darling for the loss of his pet and we know the rest of the stage world does too.

W. V. Kerrigan

When Vaudeville Volleys went over to the Orpheum, especially to see Toto, the clown, work, we asked Manager W. V. Kerrigan for something to say. "Print anything about the Orpheum, but don't, don't mention me in your next issue," he pleaded. We promised, but that was for the next issue. So we're going to say something about Mr. Kerrigan's housekeeping. The other day we noticed he has some of the best stage drops in any vaudeville house in the city. Especially the one which Van and Schenck worked before. It is of a deep enough pink not to look faded in strong footlights. But above all, it is simple enough not to detract from the artist even to the

Mabel Adams Coming Back

Mabel Adams, erstwhile partner with Marion Murray in "Cotton Stockings," has sailed from Europe. She'll be here right from the trenches. She's been amusing the soldiers, and among the bombs, too. No prima donna temperament has branched in her overseas program. She's been doing five shows a day. Besides, she's sat at the cot side of soldiers wrenching with pain and spilled the whole of theaterdom's jokes into their ears to make them forget their agony. Also her violin has done much to enliven the gloom of the hospitals. A trained nurse's course she's never taken, but we have it from army physicians that in many cases her work has done more good than all the materia medica in the world. They claim that a touch of good old Uncle Sam's vaudeville delivered by this young woman has been wonderful healing balm. We welcome her home with our best brand of ink.

FOR
LATEST AND EXCLUSIVE
VAUDEVILLE NEWS
TURN TO PAGE 669

NEW ACTS—BORDONI AND GITZ RICE, VICTOR MOORE, BLANCHE RING AND JANET OF FRANCE

Janet of France

The placard read Janet of France and Fred Clinton, but from all appearances it was she that was to be starred, although Clinton did very good work as an assistant. There were two important things among her accomplishments which make Janet of France get over. First she has temperament. She clinched a restless audience instantly. Second in Clinton's explaining to her the meaning of American slang brought reminiscent laughs from every member of the audience who had experienced just that sort of an ordeal if not with the French language with some other. She is a dashing dresser for her style of act, which in the lingo of the trade is a song and dance team, but in rating she has much more tone. Her singing *Madelon* scores, as does also Clinton's teaching her to sing *Huckle Berry Pie.* The latter was very charming, especially as it contains bits of good acting. Her imitation of Elinore Ulric in "Tiger Rose" was almost a facsimile of the original. Singing *Ze Yankee Boys Have Made a Wild Woman Out of Me* was a hit. There isn't any doubt that the act would go fairly well in the general traffic of vaudeville, but to get the most out of it, the individuality of this young woman must be carefully exploited by good spots, novel billing on programs and good management. The latter she has, but she is a personality proposition. Small portions of territory must be taken at a time, so the public will become educated to her like a trade-mark. She will repeat well. There is success for her if she will be handled as a novelty.

HIGGINS.

Victor Moore

The only poor thing about Victor Moore's turn it's too short. Some vaudevillians don't believe in brevity. They glue themselves before the footlights for a longer time than some awful child elocutionist. One vaudeville secret is to know when to stop. Moore did it too soon. He could have filled another five minutes with nary a let up in the laughs. He comes on like a genial man about town. His jovial personality catches the audience at once. One of his first lines, "I am one of a race that is slowly dying out, for I am bartender," started the roaring. He makes few gestures with his hands, nor do they hang down his sides as if tied with weights. He is one of the easiest poised monologists on the stage. Experience shows in his voice, too. It's full of inflection, but under perfect control. Never once does he gasped for breath which so many of them do in monologue work. His material was all based on comical anti-prohibition, and his first exit had a big ovation. His second exit was made on a splendid line. "When the world gets like heaven won't it be h——l," which, of course, places him in "g" with the audience, and they wanted "more of Moore," even if the rest of the material might have not been so rich, they desire further entertainment by his personality.

HIGGINS.

Irene Bordoni and Lieut. Gitz Rice

What booking agent would deny that the combination of two such prominent names would not be a drawing card in Eastern vaudeville theaters, and doubtlessly in the Western ones, too, where Sunday papers publish New York theatrical letters. They have registered an enthusiastic hit because the effects of the war are still about us and everybody knows of Lieut. Gitz Rice's wonderful service, and everybody is in sympathy with the struggle which Miss Bordoni's country has gone through. Upon these facts alone they would be hits, but both are artists to their fingertips. Even on an almost bare stage on the roof of Proctor's Newark theater they got over with a bang. The reviewer followed them down into the main theater. There with their own set and longer time, they demonstrated that they can become the classiest song team in vaudeville. Immediately with the lifting of the curtain, the continental atmosphere of the act manifests itself. The Lieutenant's playing and singing needs no further praise than it has already had. Each of his songs went big, especially *The Marne* and *Fritzi Boy.* Miss Bordoni singing *Over There* in French received its usual ovation. For the first time she sang Gitz Rice's *Dear Old Pal of Mine* in her own tongue. It was encored repeatedly. But what comes only to a few actresses and seldom in the careers of such fortunates, the audience springing to their feet like a shot when she sang *La Marseillaise* in a French soldier's coat and a ragged skirt holding a battered French flag. She made a picture such as should be used as a poster for the current liberty loan. Her acting, too, was a splendid asset. If this combination isn't a big success it will be the audience's fault and the audience's approval has all been to the affirmative.

HIGGINS.

Chong

Another oriental act having a special drop and setting. It is not burdened with the deadness of one hundred in the shade temperature which the general run of Oriental acts seemed to think it necessary to depress the public with in order to secure atmosphere. Chong plays on a Chinese instrument and sings. This business is invested with considerable comedy which seems naturally created and not taught by some vaudeville professor.

HIGGINS.

George Beane and Co.

George Beane, with the assistance of two women, one straight, the other a comic, presents a rural sketch called "A Veteran of '64." The plot concerns the return to the farm of a young girl who had gone to Boston to make a name in singing, but instead while there became married to the farmer's runaway son. This boy had disappointed the old man and was forbidden to return. The girl convinces the farmer that the boy had reformed and by showing him their baby he forgives his son.

TIDDEN.

(*New Acts continued on page* 676)

WELL BALANCED ALHAMBRA BILL

Milo, Patricola, Alan Brooks and Georgie Price Feature

It is difficult to determine the headliner of the headliners at the Alhambra this week. All of the acts are pretty evenly divided as to merit and each drew practically the same amount of applause. Milo with tramp make-up and freakishly soprano voice drew a good position and considerable applause. But turning to the female contingent one finds Patricola conspicuous in the affection of the audience by reason of an effective blend of good violin playing and singing of such songs as *Sweet Adeline.*

Alan Brooks scored in the same capacity as he has in the downtown houses in his capital sketch "Dollars and Sense." Georgie Price was particularly well liked for his monologue upon a handkerchief. It is clever and humorous.

Hackett and Delmar upheld the dancing assignment capably, exhibiting a skill and assurance that quite defied the professionally inclined amongst the steppers in the audience. Jack Kennedy offered a pleasing sketch which is concerned with the desire of a middle-aged bachelor to lead a blushing bride to the altar. The Mirano Brothers whirled about in their torpedoes to the gasps of children, and others included William Cutty and Will War.

ABBOTT.

* * *

Good Bill at 23d St. During First Half

Proctor's Twenty-third Street for the first half of the week has a two man putter act that is unusually good. We refer to the Lander Brothers, whose present billing seems like the announcement of an acrobatic turn. These men have absolutely new stuff, which consists mainly of a really funny gag every minute. They are of big time calibre.

An act that met with hearty approval was Marie Hart and her Sax Revue, the wire walker, singer and dancer, assisted by the quartet of saxaphonists. Other numbers were, Jack Morrissey, lariat thrower, rifle shot and whip snapper, Berk and White, two dancing men; George Beane and Co. in "A Veteran of '64"; Eadie and Ramsden, a musical novelty; Marie Russell, singer, and Gautier's Bricklayers, a dog act.

* * *

Pernikoff, Rose and Bullet Tops American Program

The program at the American Theater for the first half of the week is not as consistently strong as usual. It is made up of a few good acts with the balance only fair. Among the better class were the feature turn, Pernikoff, Rose and Ballet, a dancing act that is well worth while, and Howard Anderson and Mae Rean, in "Out of Work," a very funny domestic sketch.

This show opened with a clever Jap juggler, Kinzo. He was followed by Ed and Joe Smith, a dancing team. In order, the other acts were Gray and Graham, in a musical novelty they call "On Board a Transport, Somewhere in Vaudeville," Mills and Lockwood, patter and songs in old rube make-ups. The headline act, Maybelle Best, with songs and pianologue, Anderson and Rean, Gorman Brothers, singers of popular songs, and Naynon's Birds.

TIDDEN.

PALACE BILL LONG BUT ENTERTAINING

Blanche Ring, The Lightner Sisters and Grapewin and Chance Score

The audience at the Palace was slower to arrive than at any time during the winter or spring. It was doubtless due to the parade of the 69th Regiment. But even when the house did finally fill some of the boxes remained empty. Gordon and Rica bicycle stunts amused the early audience and closed with fair applause. Stanley and Birnes followed and made good to such an extent that the audience should have been more grateful with their appreciation. Their first dances were weird in design but well performed. Toward the last their steps became less eccentric and more nimble, which caused them to gain more attention. Several years ago when Adele Block, the leading woman of the Albee Stock Co., John Flemmings, its assistant stage manager, and the reviewer were talking of vaudeville in the stage entrance of that theater, Charles Lovenberg came along and made the announcement that someday his aim was to become a big two-a-day producer. He has certainly fulfilled his wish in "Hands Across the Sea." It is a regular little musical revue. The costumes are gorgeous, the cast large and efficient and its entire fibre denotes luxury. The audience appreciated its entertainment and realized the amount of money invested. Clifton Crawford returned after a few weeks absence with some new material (see Review).

Even when Charles Grapewin and Anna Chance used to tour the Stair and Havelin circuit before the motion pictures took the coin out of such ventures, newspaper critics mentioned that Charles Grapewin was destined to be a Broadway comedian. He is all that. He should be gobbled up for a summer show immediately. His work has finish and is never stereotype. His act gets abundant applause but his tag line, "I am going to have a kid of my own," will keep him and Anna Chance photographed on the audience's minds long after their faces get rested from laughing at his humor.

Blanche Ring has come back bigger than ever (see Review).

Emma Haig and Lou Lockett, who owing to illness had to forfeit their engagement last week at the Palace, danced themselves into immediate popularity. Their songs took well especially *Rocking the Baby Around.* However, they are best as dancers and should have more of that feature incorporated in their act.

Facial contortions and the frisky spirits of the Lightner Sisters are the elements which get them over, although their songs and pater are full of pep, too. They are sort of rough house cut-ups, but nobody wanted to act as a censor for all their pranks were enjoyed. Newton Alexander was not slow in being a good fellow in their entertaining mischief.

Moran and Wiser boomerang throwing of hats was somewhat novel. It kept a good portion of the audience in their seats.

HIGGINS.

SURPRISES NOTED ON RIVERSIDE BILL

Two Acts Stop Show—Mary Moore a Hit as Loan Speaker

A good show on view at the Riverside this week. There were several surprises at the Monday matinee. A pair of negro entertainers, Moss and Frye, in fourth position, not only cleaned up the first half of the show in the vernacular of the vaudeville fan, but demonstrated clearly what a corking good colored "team" can do by not overdoing their stage privilege. Just before intermission another mopping up process was done by Norton and Lee.

Another surprise was Mary Moore who came up from Liberty Loan headquarters and conducted a bully little collecting campaign by her lonely that netted several thousand to the Riverside's list. Miss Moore dramatically recited "The Star Spangled Banner."

The Pedersen Brothers and the famed "Pedersen trick" opened strongly. Sybil Vane was second (reviewed elsewhere). Harry Cooper was in good voice and accordingly registered nicely. The old medley was surefire. Moss and Frye were next with their sweeping hit while "The Rainbow Cocktail" followed the negroes. This singing fantasy is all right in a way but pursues a way that seemed rather monotonous through a sameness of the numbers and style of act construction.

George MacFarlane is hitting high speed as a vaudeville "single" and is striking the happiest medium possible by giving the regulars just the sort of numbers they want. Isn't a bit afraid to give Harry DeCosta a big boost. One new one of DeCosta's is a bear; 'tis that number entitled "*Do We Remember Dewey at Manila?*"

Needless to say nother big hit was chalked up by the Four Mortons, with Van and Schenck at the close, doing very well with songs following quite an overdose. Van and Schenck are favorites up that way any old kind of a spot would satisfy the regulars. MARK.

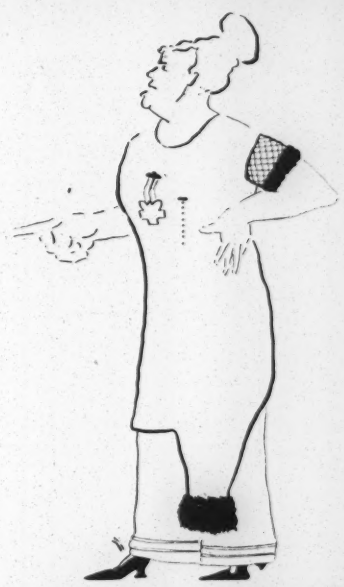
* * *

Fifth Avenue's First Half Bill Generally Good

Kartelli's act makes a good opening one for the Fifth Avenue because his unusual bicycle riding on a tight rope gets the audience's mind off things they were thinking about when they entered the theatre and prepares them to plunge into the illusion of the acts, even though they arrived while the motion pictures were on. Lieut. and Miss Harry repeated the good impression their new act made at Proctor's 125th St. theatre last week. Anderson and Burt (See Review). Mable Burke was among those present and contributed her customary song number. Evans and Deane still smack of a new act's rough edges. Evans had a cold, but worked hard to make good. Bernard and Duffy had easy time of it and brought laughs whenever they felt like it which was often. Fern and Davis were fair. The Stantons were great, easily scoring. Bobby's Review closed. HIGGINS.

(*New Acts Continued on Page 676*)

VAUDEVILLIANS—By Randall



Smooth Running Bill at Fifth Avenue Last Half

Ever present Mabel Burke graced the Fifth Avenue bill as usual and sang very well. Many of the audience who come regularly twice a week never seen to tire of her efforts. This indicates she has a holding personality, laying aside the qualities of her voice. The Aerial Patts made a good showing, and the Kashner Sisters worked as hard at the supper show as in the evening. Jack Kennedy and company had a good snappy act, very attractive with lilac bushes. The crisp lines were excellent and well delivered by Kennedy and the juvenile. The Fifth Avenue audiences like sketches, and Kennedy's certainly met their requirements. Emmett J. Welch Minstrels had two jokes that should be blue penciled. Victor Moore, although a new act at this theater, met instant success (see Review). Gordon and Rio were well received. HIGGINS.

* * *

Thursday-to-Sunday Bill at Harlem Opera House

Singer's Midgets continued to draw large attendance to the Harlem Opera House the last half of last week as the headline attraction. The supporting acts on the bill consisted of the Two Ladellas, very breezy acrobats; Lieut. Charlie Winston, in a monologue of army life (credit is due Winston's good taste in not appearing in uniform, but letting his material and his method of putting it over stand on their own merit); La France and Kennedy, a pair of comical blackfaces; and Joyce and Lewis. Flo Lewis is, without doubt, one of the most attractive young women in vaudeville in regard to appearance, personality and comedy ability. Her work and the clever dancing of Joyce with his pleasing presence, make the act one of clean-cut high comedy and an advantageous addition to any bill. MARTIN.

* * *

Aspiring Dramatist

Dan Kusell, the youthful Chicago sketch writer, is turning his attention to play writing and has the theme for a piece now in mind which he will have in readiness for production next season.

SMOOTHNESS MARKS THE ROYAL BILL

Mlle. Dazie Headlines With Dolly Connolly a Close Second

The entire performance at this house moved more smoothly than last week as its good attractions adhered more closely to the formality of the arranged program.

Mlle. Dazie & Co. is given the place of honor and in such her dancing spectacle deserves the position and the volume of applause it aroused.

Dolly Connolly merits second place. This songster ingratiated herself with her listeners with her first effort. The charm she diffused in Percy Wenrich's new song, "By the Camp Fire" was her best number Monday afternoon.

Sensational Girards opened the bill and were followed by Nate Leipzig, a clever card trickster, the youth and freshness of Jasan and Haig are appealing and they scored well.

In just the right mood, Dickinson and Deagon's act is one which keeps the house continually laughing and also continually wondering what there is to laugh at.

Gallagher and Rolley laid siege to the audience's favor in their military travesty and were successful. James Watts, assisted by Rex Storey, in a grotesque burlesque on classical dancing, receives the greatest round of applause.

Kinney, Mason and Schall brought the afternoon to a finish and would have been better appreciated had they been placed in a less mitigating position. SPOONER.

* * *

Diverting Bill at 58th Street First Half

After the old 69th New Yorkers had paraded up Fifth Avenue Monday the crowds surged to the theaters nearby, with the 58th Street getting its share. The result was that the audience seemed in a happy, responsive mood and with a show that rounded out good entertainment for the most part the answer was as plain as A-B-C.

Adele Parker, reviewed elsewhere, opened. Gilbert and Kenny, also reviewed in another column, were second. Will and Mary Rogers exchanged a merry line of patter that found favor with Miss Mary apparently a little off in her work, due perhaps to illness. She seemed to be working under distress Monday evening.

Mr. and Mrs. Mel-Burne and their prohibition propaganda caused intermittent laughter. Mr. Mel has changed some of the dialogue to suit the coming dry period. Chris Richards did well, his hat maneuvers and acrobatics as well as loquacious tomfoolery in "one" being enjoyed.

The Helen Stanley Revue, reviewed elsewhere, closed the show, with a Paramount feature (Bryant Washburn) having the picture headline. MARK.

* * *

Big New Houses for Allentown and Bethlehem

A new vaudeville house is to be built by Wilmer and Vincent on the site of the Hamilton Hotel on Hamilton Street and it will be the city's most beautiful theater. Bethlehem will have a new $300,000 house before the end of the year.

STAGE FOLKS WORK HARD FOR NEW LOAN

All Theaters Putting Forth Every Effort to Help Raise Theatrical Quota-Committee on Job

Mary Moore went on record at the Riverside Monday afternoon as saying that despite any lukewarmness or apparent apathy at this juncture of the Victory Loan that the theaters were expected to do their part and so far had done yeoman service with collections and that during the past "drives" the theatrical interests had gone away over the top.

Miss Moore surprised the Riverside audience by stating that up to date the Riverside had done splendid work and its subscriptions had eclipsed those of the Palace which heretofore had been unusually hard to head.

At the Theatrical Liberty Loan headquarters Monday a MIRROR representative found the committee of theatrical men hard at work with a Herculean job ahead of them as there was no denying from the daily published reports in the newspapers that the present loan was lagging as far as New York's quota was concerned.

All told the theaters are doing as well as could be expected although the general returns for the first week were not superior to those of some of the previous loans.

However, before the set time is up the theatrical Loan workers expect to more than have their share of the collections tabulated on the right side of the ledger.

* * *

Good Program at Proctor's 23d Street First Half

The program at Proctor's Twenty-third Street for the first half of the week consists of a group of good acts with none of them being featured on the billing as headliners. De Witt Young and Sister, the man being an adept juggler and his sister his assistant, were placed in the opening position on Monday. Second were Creedon and Walsh, with patter mostly about soldier life in France and songs. Following, in order were Sailor Reilly, who pleased with his songs and pianologue, Charles and Sadie McDonald, in a political sketch, Newhoff and Phelps, who have what seem to be specially written songs, Bert and Harry Gordon, Hebrew comedian and straight man, and Elsie La-Bergere, in a posing act. Tidden.

* * *

Proctor's Palace Bill a Success

Of course Irene Bordoni and Lieut. Gitz Rice on account of their big patriotic names were headliners at this theatre (see review). However, Emily Darrell is going stronger and stronger. She made good at the Fifth Avenue last week without a fault. She's all her billing states, "Vaudeville's Mistress of Comedy." The Four Roeders made a good opening act. Murphy and White were mediocre. The sketch, "Wanted—a Cook," by John Stokes, is still wobbly. Josephine and Henning were good, while Loney Haskell could have the best adjectives in the dictionary. Alexandria was hardly a novelty. HIGGINS.

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SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: PROCTOR'S GRAND—An attractive vaudeville program was offered for the first half of the week with Blanche Ring appearing in "Topics and Tunes of the Times." Others were the Royal Gascoignes, Ida May Chadwick, in a "Sis Hopkins" character, Dolly Gray and Bert Lyon, Frazier, Bunce and Harding, and Olga, dancing violinist. The week-end bill has Florence Tempest, Bert Swor and the Amores Sisters as the leading features. MAJESTIC—The leading number was "Milady's Gown," featuring six Parisian fashion plates. Artie Hall, coon shouter, Walsh and Austin, Tom Thomas and Frederick and Company, and the Magical Funsters.

HERRICK.

BUFFALO: SHEA'S—Mme. Petrova is booked as the headliner. Her act is made up of a little singing, acting and reciting. Jack Patton and Loretta Marks in "Just Class" made a favorable impression. Walter Weems, humorist, has a ludicrous monologue. "Petticoats," a Hymer comedy, had been seen here before and created just as much fun. Grace Dunbar Nile plays the lead, and does it with ability. George Moran and Charles Mack, black face, had all the house all to themselves.

BARKER.

CLEVELAND: MILES—The George Primrose Minstrels headed the bill at the Miles, with a miniature minstrel show of the old days. Other acts on the bill were Hudson and Jones in a country sketch entitled, "On the Bridal Path"; Harry Mason and Company in a one-act skit, "Getting the Money"; Marie Fitzgibbon, with a snappy monologue; Bevan and Flint, and Frawley and West, acrobats. HIPPRODROME—Emma Carus, assisted by Walter Leopold at the piano, was featured on the bill at B. F. Keith's Hippodrome. Other acts included Al Shayne in his funny singing travesty; the Rita Mario orchestra of ten talented girls; Jean Adair and Company in "Maggie Taylor, Waitress"; Martyn Victor and Maude Florence in an artistic novelty; Herbert Clifton; "Yip, Yip, Yaphankers"; Reeder Armstrong, pianists, and Henry Sylvester and Maida Vance.

LOEB.

INDIANAPOLIS: KEITH'S—Chilson-Ohrman topped the bill and sang with fine effect. Shrieks of laughter rewarded the efforts of Thomas Duray and Co. in the travesty, "For Pity's Sake." Julie Ring, assisted by James Norval, pleased in "Divorced." "Somewhere in France," with a quartette of good voices, entertained. Elsa Ruegger, 'cellist; the Van Cellos, in foot feats, and Billie Burke's burlesque on Levitation rounded ou the bill.

KIRKWOOD.

MONTREAL: PRINCESS—There is a good all-round bill including Ruth Roye in syncopated songs, the Pandurs in an exceptionally good athletic act, Guerro and Carmen, harpist and violinist; Tarzan, Olsen and Johnson, Nash and O'Donnell, Stone and Hayes. LOEW'S—"Help Police," a sketch and a bright little act called the "Bookshop," are among the chief items at this theatre. ST. DENIS—Libby, Brown and Collin present a particularly bright and clever dance act. In the rest of the program are included acrobats, minstrels, sharpshooting, a large variety and good.

TREMAYNE.

TORONTO: SHEAS—Sallie Fisher, with her "Choir" sketch, scores once more. Ford Sisters, beautiful dancers, are the chief hit. Moran and Wiser cause much laughter, and Edna Laby with her splendid impersonations scores well. LOEW'S—Fred Wallace and Company in "Bullowa's Birthday" have a good sketch. The Claytons, Pierce and Burke, and Toy Ling Loo also please. HIPPODROME—"Bison City Four," a really good quartette, are the chief headliners though Mason and Bradford, with their dancing, are a close second.

SANTREE.

WASHINGTON: KEITH'S—The splendid bill was headed by Alan Brooks in "Dollars and Sense." Ed Gallagher and Joe Bailey were seen to advantage in "The Battle of What's the Use." Frances Wolstrom and William Pinkham were pleasing in "The Memory Book." Lou Holtz, in a taking monologue. Sailor Reilly. Mignon, in clever impersonations of stage people. Ernestine Myers and Paisley Noon in "Dance Revels of 1919." Mehlinger and Meyer, and Camilla's Cockatoos, completed the bill.

WARDE.

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(Agency)

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"I'M GLAD I CAN MAKE YOU CRY"
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"PAHJAMAH"
Some ORIENTAL Song
HIT No. 9
"KENTUCKY DREAM"
Some HIGH CLASS WALTZ Song
HIT No. 10
"DIXIE IS DIXIE ONCE MORE"
Some DIXIE Song

IN THE SONG SHOP

Publishers to Protect Song Titles—Maxwell Silver to Travel—Will Von Tilzer at It Again—Best Sellers, What?

BY E. M. WICKES.

A BUREAU for the registration of song titles and ideas is the latest project of the Music Publishers' Protective Association. Although not new, it is a mighty good idea for the publishers to adopt. If the bureau should be accessible to insiders and outsiders, and is made known to the public in general, there is no reason why the fees for registering titles and ideas should not pay the expenses of the association.

The Authors' League of America has a similar bureau for the registration of photoplay synopses, which has done good work in protecting authors from having their stuff purloined. When outsiders come to know of the publishers' desire to protect writers, the average man will be less likely to look upon popular song publishers as a gang of bandits. The expression common with most persons is: "I suppose if a fellow sent a good idea in to one of the popular publishers he would be likely to steal it." Few feel this way about magazine publishers, and why should they take this attitude toward song publishers? To all I have replied that a regular publisher can't see the sense of stealing from a new writer what he can buy for twenty-five or fifty dollars, even if he were dishonest.

It isn't unlikely that E. B. Marks had something to do with organizing the registration bureau, for from his firm comes a letter saying that some other writers had tried to infringe on *Dixie Is Dixie Once More*, which Jos. W. Stern & Co. took over from the Liberty Publishing Company. The song was written by James Karp and Leo Turner. They published it, and, finding that some pirates were after it, they turned it over to Stern & Co., who have notified another publisher and the trade in general that any infringement of *Dixie Is Dixie Once More* will be vigorously prosecuted.

Silver to Travel

Maxwell Silver, general manager for Gilbert & Friedland, will make a trip to Philadelphia to rustle up some big orders. He will be accompanied by L. Wolfe Gilbert. About the first of the month Silver will journey through the south, where he expects to establish a sales record with *Pig Latin Love, I Found You, Singapore, Wild Honey*, and Gilbert and Friedlander's new high-class ballad, *Mending a Heart*. Silver is well known and liked by the trade and shouldn't experience any difficulty in picking up a raft of regular orders.

Will Von Tilzer At It Again

When Will Von Tilzer had more time and less hits on his hands he used to turn out some wonderful pieces of adverting copy for the trade papers. He always had a knack of getting some new sort of a "punch" into his copy that made the readers stop and go over it slowly. And Will, by the way, is credited with having first thought of the reverse plate and other stunts. Now he is taking time to originate some new copy ideas, his latest being the little picture that he is using with a new number. Had Will gone into the music game he could have earned a fat salary as a specialist in writing snappy copy.

From the Seattle Times

The *Seattle Times*, as well as a number of other big papers, ran a story about *There's a Song in Your Eyes*, with a picture of Miss Gail Grabiel, the author. The story reads: "Not long ago a pretty young maid of West Mansfield, O., had an inspiration. She would write a song that would set the nation humming. Friends warned her that prejudiced publishers would not give an unknown writer a hearing. But she came to New York, had another woman write the melody, and then set out to interview the kings of Tin Pan Alley. Strange as it may seem, the first one to whom she submitted the song accepted it. And today, Miss Grabiel's *There's a Song in Your Eyes* is considered one of the best of the high-class ballads, and a worthy successor to Victor Herbert's *Kiss Me Again*."

And Miss Grabiel wrote to the publisher to say that since she returned home all the neighbors for ten miles have been flocking to see her, and many of her relatives have been calling her on the long-distance telephone.

Best Sellers—What?

A correspondent wrote in from Haverhill, Mass., to say that the best sellers in the music stores there for the second week of April were: *Mother, I'm Dreaming of You, My Little Rose of Normandy* and *My Pretty Poppy*." I used to think that Haverhill was in America, but if those numbers outsell hits like *Ja Da, Singapore, Forever Is a Long, Long Time, Oh, Helen, I Found You, Jim, Jim, After All, Till We Meet Again, A Good Man Is Hard to Find, Everybody Shimmies Now, Roses of Picardy, Can You Tame the Wild Women?* and *Don't Cry, Frenchy*, then we better get a map and study it. The war has made a great many changes, but no one thought it pushed Haverhill off the map.

Anatol Friedland Invests

Anatol Friedland has invested close onto $800 to fit up a den as his office at 230 West 46th Street. It has been furnished with antique furniture, nice soft cushions, and blue velour curtains. Anatol plans to do a great deal of work in his new den.

Coming and Going

Paul Ellwood, recently discharged from the army, has hit the road again for the McKinley Music Co. *Wild Honey*, by Lee David, is beginning to work its way west.

Of the songs recently published by the Halcyon Publishing Co., of Indianapolis, one that is finding especial favor is *Sunbeam*. This song is now being sung by over sixty stage singers, and every week sees new ones added to the list, as it goes big wherever introduced.

BOBBY O'NEILL
AND
EVELYN KELLER
Now Offering in Vaudeville a Polite Travesty
By Jimmy Duffy and Ben Ryan
Playing All
KEITH THEATRES
Will Consider Offers For Production
Address, Care
DRAMATIC MIRROR

CHICAGO—STATE LAKE

New Theater Popular With Tired Business Man

The tired business man finds much to amuse himself here for they are flocking to this new vaudeville theater in large numbers. They seem to think it is a good place to rest the tired nerves. The crowds seemed to enjoy this week's bill especially. Clark & Bergman, in "A Ray of Sunshine" act in a woodland setting, with a few songs and dances and a lot of chatter and comedy stuff; great big hit. Adair and Adelphi (two girls) got a good many laughs. Others on the bill were—John Robinson's military elephants, Swift & Kelley, Smith & Austin, Dorothy Brenner, Marshall Montgomery, Billy Rogers, Osaki & Taki. The feature photoplay was Sessue Hayakawa in "A Dangerous Crowd." The bill all the way was splendid and each and every act was liberally applauded. ATKINS.

• • •

A Worth While Bill at 58th for Last Half

Rose and Dell opened with a bicycle act (see review); Marie and company's Italian-English patter in Italian costume caught on at once and made good. Shaw and Campbell had hard work at first, but by exhibiting plenty of vim they succeeded to get a fair amount of applause. The Ja-Da Trio were the hit of the bill. Why shouldn't they be? One of them wrote the song after which their act is named. Hence, they knew how to make their act behave like a mother does her own child. Al Raymond's monologue went big even more so than when he was at the Fifth Avenue. Ben Hazel and Man were good.

HIGGINS.

• • •

Proctor's 125th Packed Last Half

Despite this theatre being in a family section having all its matinees mostly composed of housewives who are now doing spring house-cleaning, the management reported all afternoon performances chuck-a-block. The reviewer observed two of them which proved the report. The Seebacks opened the bill and a lot of their earnest work was taken for granted. There was applause, but there should have been more. Spring fever evidently was in the audience's blood, for they were languid, too, in the case of Fred Dyer, who was anything but not full of pep (see reviews). Ward and Van were fair. Many laughs broke forth immediately with the starting of Dan Mason's act because it was a domestic affair (see review). Chong made good, but F. L. Skau had his difficulties. Good stuff was indicated in the work of Lieut. Berry and Sister. These last three are also reviewed elsewhere. Holiday in Dixieland was noisy but on account of this registered. Berzaes Circus closed. HIGGINS.

• • •

Bud Irwin Happy

Great rejoicing within Bud Irwin's home. It's an 8-lb baby girl that is the cause of it all. Papa Bud is a handy man around the B. S. Moss booking offices.

Clifton Crawford

Clifton Crawford has housecleaned his act which has been seen hereabouts very frequently. He has done a good job. His new song, *The Morning After the Night Before* received a good study from him and he put a lot of his own personality into the interpretation so it sailed into the Palace's harbor with much greeting. To act an inebriate on the stage and not receive the audience's cruel laughing at you is some job. When Crawford depicted such an alcoholic chap, they laughed with him which is a Hippodrome of a compliment. His imitating a victim cursed with a cold was a satire which never became nauseating as some vaudevillains are apt to over act it. Ruth St. Denis was not his partner, but some of her dancing gestures directed Crawford's hands and feet as if she was waving a magic wand back stage. He is one of our most resourceful dancing and singing comedians and could be one of the best imitators on the stage if he wanted to. He always entertains the audience every moment. HIGGINS.

Blanche Ring

Blanche Ring is one of vaudeville's heartiest smiles. She is radiant with this element. Few singing actresses know how to put a song over better than she. Her first number was *How D'ye You Do Dooley*. It was a good starter but her best number is a group of songs called "Smiles From Life." They were miniature character studies and Miss Ring pulled out every bit of humor that was in them. They represented an Irish hotel maid, a manicurist and a telephone operator. They resembled very much those stories that Helen Green used to write called "The Troubles of Two Working Girls." Whoever wrote them should have a good handshake and receive lots of coin. Her singing *When Ireland Comes Into Her Own* fitted well into her program. The "All Those In Favor Say I" series made her work very intimate with the audience but was never overstepped. Not every actress can include the audience in her cast and still retain footlight illusion. To enhance the novelty of this song series she called on the audience for popular topics to be discussed in true club woman fashion by her. Of course she must have had plants to shout out those parties or topics which would dovetail into her song material. But what of that, it was such a merry program and she cheered the blues out of all present, so thanks to her for being the jolly comedienne she always was and is. HIGGINS.

Chas. and Sadie McDonald

Mr. and Mrs. McDonald, with the asssistance of two unnamed performers, introduce a political sketch founded on the old theme of a woman cleaning up politics but which has several new twists, making it thoroughly interesting and at times giving it the appearance of a new idea. The company act well, together and individually, and each of the four members have a good sense of values. The sketch would be a welcome addition to the program of a popular price theater, especially one whose patronage demands a playlet each split week. TIDDEN.

Lieut. Berry and Sister

Considerable spontaneity and charm are the two striking assets of this team. Much of their success at the Proctor's 125th Street Theater depended on this. Their routine seemed more impromptu than itemized like a bookkeeper's journal, which was fortunatae, as their patter and business was mostly about preparing an act for vaudeville. Going through the spaces of rehearsing for such a venture gave them the opportunity to do considerable singing and piano playing. Rather a pretty flirtation scene is picturized when the girl, who sits on a settee playing at the piano while the young lieutenant hovers about her in true courting fashion. This special scene should be worked up more, as its sentimental qualities pleased the audience. Quite a startling stunt was performed by the lieutenant in taking an encore by jumping to the top of an upright piano, which put a bang into the finish. However, with all its pleasing attributes the act is of small-time caliber. HIGGINS.

Adele Parker

Of the new crop of new acts in New York one of the best and unquestionably novel in its way of introduction is Adele Parker and her trained horse *Haleb*. Only the name "Adele Parker" is flashed. In riding habit denoting the plainsgirl appears Miss Parker, who with brush and vari-colored paints quickly draws two horse pictures. The audience is startled by a real, live, handsome specimen of horseflesh bursting through her last painting which is done on the door upstage. Then without much ado the animal is put through some astonishing tricks by Miss Parker who throughout displays a most pleasing and ingratiating personality. There is no check rein, nor tight halter or stretched ropes; the horse goes through his paces on a square, grass mat and doing it with rare precision and an apparent human faculty. Adele Parker and horse are "big time" stuff and no mistake. MARK.

Helen Stanley Revue

The Helen Stanley Revue needs overhauling. Proper dissection of the phases of the turn now tending to slow it up and retard its otherwise expected speed and entertainment will no doubt bring better results. The main prowess of the turn is the dancing ability of two girls and a young chap who however go in for a vocal fling. Another member of the offering presides at the piano; at one time rendering a medley of popular tunes that can't miss in the pop houses. The boy shows a tendency to dance daylight out of the shimmy and goes in for a sort of bending, twisting and wriggling routine that suggested he might cut loose with a regular shimmy layout. Dances far better than he sings although he may have had a cold Monday evening. The girls dance rather effectively together but might go in for a more harmonious "sisterly style" of dressing. One runs more to toe dancing while the other is best at kicking. As it stands the combination is best suited for the smaller houses. MARK.

Fred Dyer

In khaki minus his coat and his sleeves rolled up, Fred Dyer went out before the lootlights to work. And work he did. Starting with an Irish story it did not tell with abundant results, but he did not get discouraged; he sang *Salvation Lassy o' Mine* with real feeling that started to wake up the audience. His relating several soldier experiences accompanied by music got a good deal of applause which should have been more, especially as they contained some good sob stuff and it was a matinee audience of women. Pealing off his blouse and displaying his upper anatomy with enough of a gym shirt to be polite in order to demonstrate some healthy physical exercises got the small boys worshiping him. With his natural personality and his hard working virtue, even if the novelty of a uniform loses stage luster, he'll make a hustling small-time single. HIGGINS.

F. L. Skan

Seeking the New York vaudeville stage, without previous experience, as it has been officially reported to the reviewer, it is unfair to editorially digest Skan's first attempt. He has just been released from the army and for his services he should have the greatest honor. He also does not work in an uniform, but civilian attire. It is very apparent before he secures any more dates from the big booking offices, he will have to take to the woods and learn vaudeville rudiments. HIGGINS.

Sybil Vane

The program at the Riverside handicapped Sybil Vane to start with by labeling her as "the Galli-Curci of Vaudeville." Right away an audience expects to hear a voice rivaling the lustrous and celebrated grand operatic song bird. But at that Miss Vane does exceptionally well. Her voice is not only of high register but of musical quality and handled with rare skill and grace by the little lady. Miss Vane dressed in the hoop-skirted outfit, pantalettes and hat to match, a design rather beyond the pale of even long ago but destined to take Miss Vane away from the more conventional lowcuts of modern times. Her routine gave her ample scope to show her voice, with *"Good Bye Forever"* (encore) demonstrating more fully that she was trying mighty hard to live up to the Galli-Curci billing insofar as the top notes were considered. She sustained them well.

MARK.

Creedon and Walsh

Corporal Creedon and Sergeant Walsh, unless we have transposed the titles, open their turn with an informal introduction of each other. They then burlesque some of their experiences in France. Creedon then leaves the stage to Walsh, who sings a short song and then goes into a dance, which proved to be neat footwork. Creedon follows him with *Salvation Lassie Of Mine*. They close with *God Bless the Ladies* together. Interspersed between the songs and during one of them they indulge in a little patter. Creedon attempts some "nut" stuff and will be better when the act is worked up more.

TIDDEN.

Arthur and Leah Bell

A ventriloquist act which is rather novel because it carries two people (a man and a woman) and of course having the inevitable grinning dummy. The girl and dummy (the latter's vocalizing of course emanates from the man) have a flirtation which is amusing. Later the girl with the dummy working through the audience causes quite a stir of amusement. Anything freakish—and that is what a ventriloquist's voice is—always has a weird appeal to an audience and the one at the Fifty-Eighth Street Theater gave undivided attention. Arthur and Leah Bell's routine has enough of good quality to keep them busy on the small time when a bill is needed to be jerked up with a novelty. HIGGINS.

Sorrento Quintette

Three men and two women compose this musical organization. They play some musical instruments and sing some classical selections. The business that three of the members have pouring wine into glasses makes the audience smack their lips and earns a good laugh. Costumed in raiment of picturesque design, with a setting looking like a sunken garden, and including grand opera excerpts in their routine, they appear like a tit-bit pluck from the Metropolitan. This is all to their advantage for a family bill needs a small measure of the highbrow once in a while. HIGGINS.

Paul Bauen

One that builds laughs on his entrance and never stops until he finally exits is Paul Bauen, black face comedian. He gets quite familiar with the audience but never offensive. He addresses some of the young ladies in the audience as dear Myrtle, dear Lizzie, etc., and thus raises a hurricane of laughter. Much good business is done with the cigar he smokes. His dancing is amusing, too, in fact that is the term which may be best applied to his entire offering. HIGGINS.

Wanted a Cook

Who is the author who wrote "Wanted a Cook." The person had better run. Those people who have been advocating that women should enter all occupations should be set into the dilemma of the family about which this sketch is written. Two young business women lost their cook. Sunday they had to do all the work themselves, for a new cook hadn't answered their advertisements. Their widowed father complained of the coffee. The girls refused to eat their own cooking. The cook who kept their stomachs at peace for many years had become a conductorette. Was the world of women going to leave the human race starving and push all the men out of the jobs. But lo, a good looking young man answered their advertisement. He couldn't make a living as a lawyer and as he could get more wages, better food and a more comfortable room by being a cook, why be a lawyer? Here was a splendid, humorous argument and problem for the author to build a good one-act play. But the climax is made to happen when the man enters to apply for the position. Not a bit of suspense is furnished thereafter, which makes the act drag and a curtain fall on a flat ending. The cast, while not even brilliant on a small time rating, interpreted uneven built parts as best they could. The idea's there, but it should be rewritten. The author should also read O'Henry to learn how to get a good ending HIGGINS.

Evans and Dean

The most conspicuous good features of the dancing act of Evans and Dean is the special set (full stage, draperies) and the lithe figure of Miss Dean. Their dancing, which is graceful and smooth, is highly simple in style. But why either one of the team elects to sing remains a mystery. However, the above mentioned features are strong enough to put the act across on the popular price time. TIDDEN.

George Beane and Co.

"A Veteran of '64" is a character sketch of the rural variety, and in its capacity of giving George Beane the opportunity to play a lovable old farmer, it is successful. The characterization is good, if not particularly original, and is sufficient excuse for the sketch's existence. As far as story is concerned, there is little or none that is credible, but the subject has to do with an old father's forgiveness of his wayward son who has reformed and enlisted in the army and married a girl of his father's choice and had a son and heir—all without his immediate family's knowledge. The girl who plays the son's wife has a good voice, but her rendition of a popular "parlez-vous" song might well be omitted. The entire act needs generous cutting, as there are long intervals of unimportant and uninteresting dialogue. MARTIN.

Rose and Dell

A bicycle team which does some good tricks with a crust of patter built around them to help make the act complete. First they start with a hodge-podge of topical song stuff which is not very laugh-producing. Then using a white enameled bicycle they both perform feats which are agile and nervy. While executing them the man chatters constantly, getting a few laughs but also allowing the woman two or three chances to act as a jokesmith. As opening act on small time they are sufficiently capable. HIGGINS.

Berk and White

Berk and White are a two men dancing team that will fit into some of the first positions on a popular price theater bill. They do simple stuff, but they do it moderately well, which gets them over. They open with a one verse song describing their act, then go into a duet dance. Following come two solos, the first eccentric, the second a combination soft shoe-Russian. They close with a duet soft shoe. TIDDEN.

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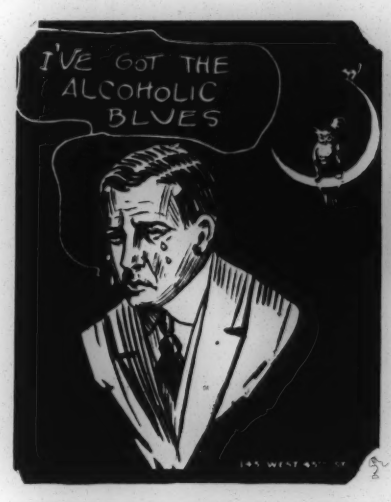

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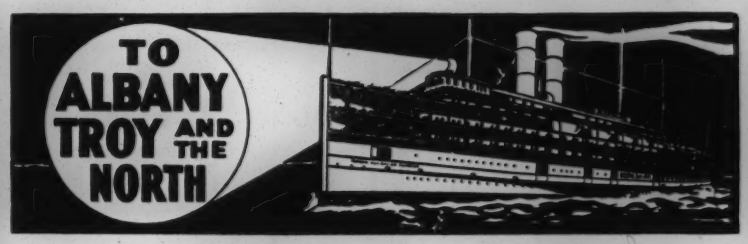

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40TH ANNIVERSARY DRAMATIC MIRROR

THE 6th OF MAY

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

ADVOCATES MUSIC STUNT WHEREBY COMEDY PICTURES REAP UNTOLD BENEFIT

BY PHILIP EDWARDS

THE type of compositions used in the setting of pictures is coming in for more and more study. Certain pieces are becoming known for their adaptability to special uses. As I have so often said, it is all in the way a composition is played whether it means one thing or another. Even the most innocent piece of music in the hands of a master of picture playing can become most anything.

This is particularly true of the pieces along the familiar "blue" type. And also the great number of one-steps written in a minor key. It is quite easy to take these compositions, originally intended for dances, and make them into excellent agitatos, and even hurries. I have called attention to the "ballet" type, too, as being so rich in motion picture material.

New Stunt in Playing Comedies

As a matter of record, I wish to bring forth an entirely new stunt in music for the pictures. This idea is not mine, but that of a well known trap drummer on Broadway, playing at one of the finest picture houses and a master in his line. So far as I know, nobody has yet conceived making a comedy or any sort of picture, say of the cartoon type, with reference to the people looking at the picture. I may be all off, but I have never seen a comedy where any character turned around to the audience and said "What do you think of that?"—or any of the funny things that vaudeville actors do to their audiences. There is no reason why a picture should not include these things, just as much as a vaudeville act. A picture is always shown to a lot of people. There are always plenty of audiences to work off gags of this sort on, and I am sure they would create a lot of laughs.

Re Music and Pictures

So, here again comes the relation between music and the picture and a chance for somebody to do something new. For a year and a half, I have been advocating making pictures with reference to the music. If music is to be the ultimate expression of the film, and not speech, why not pay some attention to the music? All the big houses that are worth the name of picture houses have sufficient talent in the orchestra, or on the organ bench, to put life into the picture from the musical standpoint. They are doing it every day and doing it better. And this fact has led some of the up-to-date men to think of the union of tone and film.

S. L. Rothapfel, I believe, has something up his sleeve along this line. I am sure it has something to do with Massenet's celebrated song, *Elegie*, and you can trust Samuel to get up something that is new to most folks. Also Hopp Hadley has gone everybody one better and made a picturization of a well known song cycle, called "The Vow." This has not been shown publicly so far, but it will be, and then some of the film companies will wonder why they have been so slow.

Handling Funny Scenes

But the main thing I had in mind when I started this article was the production of something funny with reference to the orchestra. If there is a funny scene in the picture, where a character tries to play a drum or a trombone, or anything in the instrument line, why not have him do it in conjunction with the same instrument in the orchestra, or at a pinch with the organist. But the thing should be conceived with the orchestra in mind, for nearly all good houses will eventually have some sort of orchestral playing.

How funny it would be, for instance, to have a character on the screen look down toward the clarinet or trombone and ask him to tune up with him, or to let the screen character have his "A," or to try over a piece of music with him. A duet of this sort would bring down the house. These stunts are always successful in vaudeville acts, because they bring the character in closer touch with the audience and the latter thinks it is getting more than its money's worth out of the show. Given a good orchestra, there is no limit to the things that could be done with the two in proper conjunction.

Chance For a "Beat"

Here then is the idea, and I shall patiently wait until some good comedy film company will take it up and develop it. Comedies depend so much upon the musical acompaniment. A silent comedy is time wasted. So, Mr. Writer and Mr. Producer, get busy and take on a good musician as a guide, get up a funny musical scenario and put it over. Broadway is waiting for just such things. Beat somebody to it.

. . .

IS THAT SO!

Fred Hause is the organist at the Strand, San Francisco. In addition he sings very well. Sunday he sang *Dear Old Pal of Mine*, and accompanied himself on the organ. It was highly enjoyed. He is called "The Singing Organist."

Max Faetkenheuer, musical director at the new Euclid Theater, Cleveland, received hundreds of telegrams the opening day of the Euclid, congratulating him upon his return to the city after an absence of almost ten years.

SPECIALLY ADAPTED TO PHOTO PLAYING

Pahjamah, Henry (Oriental)	Stern
Wait and See, McCarron (Love Theme)	Stern
Salvation Rose, Mendelssohn (Sentimental)	Stern
The Sam Fox Orchestra Folio No. 3.	
Containing: Butterfly Dance, Miles (Caprice)	
Carnations, Albers (Gavotte)	
Mood Pensive, Applefield (Minor theme)	
Spirit of the Nile, Vargas (Scenics)	
Simplicity, Lee (Light neutral)	
Marionette, Arndt (Very light caprice)	Sam Fox

IND'P'L'S—CIRCLE

Well Selected Program for Nazimova Film

An impressive and well selected program was arranged by Signor Ernesto Natiello for Nazimova in "Out of the Fog." The *Processional March* from the ballet "Sylvia" furnished the overture, with Josephine Forsythe in Scotch songs as the soloist. For the picture the theme was *Love Song* (Powell). Other selections were *Love's Lament* (Lake), *Told at Twilight* (Huerter), *Largo* from the "New World Symphony" (Dvorak), *Serenade* (Rachmaninoff), *Moonlight* (Finck), *Spanish Dance, No. 1* (Moskowski), Prelude from "Eve" (Massenet), *Nocturne* (Tschaikowsky) and *Dance of the Debutantes* (Langley).

KIRKWOOD.

PITTSBURG—GRAND

Frey's "Mary" Played for Pickford Picture

Mary Pickford has not been at the Grand for some time and Zoel Parenteau in his compilation fittingly used Frey's *Mary*, as an introduction to "Captain Kidd, Jr." This selection he played whenever the occasion permitted throughout the reel, as she is known as Mary throughout and the selection fitted appropriately.

Whenever the funny village constable appeared *Burlesque Mysterioso*, written by the conductor of the Grand orchestra, David Broudy, was used. These two selections were the backbone of the score.

Some of the other numbers were: *Intermezzo*, Rosse; *Ronde d' Amour*, van Westerhout; *Midsummernight's Dream*, overture, Mendelssohn; *Mock Morris*, Percy Grainger; *Gypsy Dance*, German; *Butterfly*, Greig; *Intermezzo*, Arensky; *Trianon, No. 2*, Lachaume.

LATUS.

. . .

TORONTO—REGENT

"Woodland Echoes" Played for "Sauce for the Goose"

"Sauce for the Goose," with Constance Talmadge, proved a delightful picture at the Regent, Miss George's play losing very little in its transfer to the screen. The orchestra, as delightful as ever, is playing *Woodland Echoes*. The half hour symphony is well worth a visit alone.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Sally's Blighted Career" (Christie)

Cue-Sheet by Filmusic Studios, Los Angeles.

Open with a popular one-step.

Title: At Burr Centre—*Michigan* (Berlin).

T. Sally was a twelve o'clock—*—Twelve O'Clock Feller in a Nine O'Clock Town* (Von Tilzer; use chorus only).

T. The car looked all right—A B C Dramatic Set No. 1-C 3.

T. Biggest night in the year—*You Made Me Love You* (Monaco).

T. Young lady, you have—*Intermezzo*, (Arensky).

Girl on platfrom alone—*Everybody Shimmies Now* (Gold & Porray; chorus).

Si feared the city's pitfalls—*Howdy* (Ted — Josh).

T. All was hustle and excitement—*Sensation Jazz* (Walker).

Girl starts toe-dance--*Pizzicato Polka* (Delibes).

T. Where are your bloomers—*Plenty of Pepper* (Bien).

Sally falls off runway—*Comedy Allegro* (Berg Series).

T. Time Lock Tim was making—A B C Dramatic Set No. 6.

Play mysterioso without repeats.

Tim sees officer—A B C Dramatic Set No. 13.

T. There's a reward of five—*Sparklets* (Tobani).

"Thunderbolts of Fate" (Hodkinson)

Love theme suggested: *Romance*, Laforge (Schirmer).

Open with rather slow movement.

Title: Accuses Brewster—agitato.

T. Robert Wingfield—an intermezzo, light.

As Wingfield falls—slow, serious.

T. A week later—theme.

T. Realizing in Eleanor—neutral.

T. With the evening of—a waltz.

T. Adele entertains—theme.

T. Midnight and elections—rather pathetic.

T. Wingfield keeps his promise—a romance.

Play a one-step for the restaurant.

T. Eleanor at home—a nocturne.

T. If he knew what—agitato.

T. At the Governor's mansion—dramatic.

T. Where is Sis—slow pathetic.

T. Lennox will not annoy—rather agitato.

T. You've killed him—slow, rather pathetic.

The Brewsters come in—continue same; or another like mood.

T. Where is Eleanor—lighter.

T. It was hardly fair—theme.

T. Do you realize—somewhat agitated.

T. With the morning—slow, tuneful neutral.

T. What a domestic—rapid agitato.

(*Cues continued on page* 680)

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rialto

France gives the Rialto its overture this week in Massenet's opera, "Phedre." This is conducted by Hugo Riesenfeld, Nat W. Finston and Frank Cork alternating at the desk. Following this, the Rialto Magazine shows scenes in Camp Devens for which the orchestra plays *Yankee Tar,* and for the Freshman Bag-Rush the familiar *College Life.* The return of the 11th Engineers brings out *Anchor and Star* and *When the Boys Come Home. Universal Freedom* is played for scenes of Fiume.

Then a "Happy Hooligan" cartoon is linked up with the weekly, and the musical number is Gitz Rice's *Keep Your Head Down, Fritzie Boy.* After the Magazine the organ modulates, bringing the lights down to a pale blue setting for the Rialto Male Quartette in *Sally King,* a humorous number, and they add a second in Protheroe's *Sandman.*

Cecil De Mille's all-star production, "For Better, For Worse," came next with its splendid cast, made up of Elliott Dexter, Gloria Swanson, Sylvia Ashton, Raymond Hatton, Wanda Hawley and Theodore Roberts. This is an Artcraft picture, and made a deep impression. The orchestral theme was the *Romance* by Grunfeld, and among other good photoplay numbers used were *Sunbeams, Camelia, In Twilight,* Friml's *Mignonette* and *Love's Melody.*

The orchestra offered a light selection from the old musical comedy, "The Waltz Dream," by Oscar Straus. A Mutt and Jeff cartoon completed the picture end of the program, and the show was concluded by Arthur Depew's playing the first movement of Grieg's "Peer Gynt" suite, *Daybreak.* This is one of the Rialto's shortest bills, but the huge program last week more than made up for the absence of the usual soloist.

The Rivoli

The Rivoli opens its current week's show with the *Slavonic Rhapsody,* Carl Friedman, conducted by Erno Rapee and Joseph Klein alternately. Following this is a Prizma color picture, showing activities in Hawaii, including the inevitable Hula dance as done by natives. The well-known *Admiration* and *Myona* Waltz accompany these excellent scenes.

The Rivoli scene-novelty this week is a dance arranged by Adolf Bohm, of the Metropolitan forces. This is called "At the Brook," and is danced by Margaret Leeraas, Isabelle Watters and May Kitchen. The stage is set with a running brook, and at one side a rock is crowned by a flute-playing sprite in the person of Lillian Kirksmith. She plays for the others to dance. The scene is lighted by moonlight and makes a stunning effect.

The Rivoli Pictorial follows this with its new features, including the return of "Boston's Own," otherwise Uncle Sam's soldiers. The orchestra brings them in to Sousa's old *High School Cadets.* A trumpet announces the next shot, and a scene of Belgian heroes, with dogs harnessed to guns, is shown to great applause, while the orchestra dies down in tone. For Parisian flyers *One Fleeting Hour* is used, and for a very unique Kinogram shot, "Racing Down in Georgia," the orchestra plays Percy Grainger's *Molly on the Shore,* a reel. Other numbers used to play the news were *Send Me Away With a Smile, Isme* and *The Diplomat March.*

A most exciting comedy, a Sunshine, called "The House of Terrible Scandals," almost made the Rivoli's sides bulge with the laughter created. The orchestra had a hard time trying to keep up with the rapid action. They played *Everybody's Crazy,* which suited exactly, a buslesque on *I Hear You Calling Me, Dixiana Rise* and *Electric Galop,* finishing up with a lot of hurries all in a row. Timid old gentlemen in the first row repeatedly dodged falling timber and flying express trains in this picture.

Charlie Ray's handsome face appeared on the Rivoli screen for the first time in months. He plays a young inventor in "Greased Lightning," and incidentally a blacksmith while he isn't working. *Step Lively, Barn Dance, Popyland, Contemplation* (theme), *Hope, Step With Pep, Long Boy, Hop Along* and *Big White Top* were some of the numbers in the orchestra that helped him along to fame and a girl.

Other good music in this big array of melodic features were Emanuel List in the aria from "Benvenuto Cellini," by Diaz, and the funny orchestral offering, *In a Clock Store,* a piece of descriptive musical nonsense. Professor Swinnen finishes the show with a *Rhapsody,* by Lekeu.

The Strand

This week's Strand program opens with selections from "Tosca" as the overture, Carl Edouarde conducting. A bright little scene of the suburbs of Vichy, France, was shown to Lacombe's *Spring Serenade* in the orchestra. The Strand Topical Review, compiled by Manager Plunkett, comes next with shots of the leading features of the day. A roughneck tussle of Freshmen on a college campus was accompanied by *Bring Back Those Wonderful Days;* a soldier scene on shipboard by *Jack Tar* march; a unique scene of a tank climbing Pike's Peak was part of the Review, accompanied by *A Baton's Rompus.* Cheers greeted scenes of the 77th coming home, while the orchestra broke into Oley Speaks' *When the Boys Come Home.* Other good musical numbers closed the Review, including *It Gets Them All, Chicago Post* and *The World in Arms.*

Another short scenic follows, called "Climbing the Cascades," for which Ralph Brigham played *In Paradisum, Dubois,* as an organ accompaniment. Malcolm McEachern, bass, sang two ballads, *Shipmates o' Mine,* by Sanderson, and *Young Tom o' Devon,* by Russell. These were heartily applauded.

The feature is Geraldine Farrar in Goldwyn's new picture, "The Stronger Vow." She has the support of Milton Sills, Tom Santschi and Kate Lester, in this thrilling melodrama of Spanish society, with its climax in the Paris underworld. The curtains parted on a Spanish set, which remained lighted for a moment before the sheet came down and the lights dimmed. The orchestra started off with music of decided Spanish color, and this predominated throughout.

The numbers used included *Maraima,* parts of the ballet *La Feria, Toreador et Andalouse,* the *Malaguena* from the *Boabdil* suite by Moszkowsky, number four of the *La Farandole,* Dubois, played for the mother at her prayers; also parts of *La Jongleur,* Massenet, and *Carnival,* by Guirand. An excellent effect was produced by the orchestra stopping suddenly at the shot that kills Pedro.

Herbert Sisson used for the organ the *Piece Heroique,* Franck, for some of the dramatic scenes in the feature, and the *Serenade,* by Pierne, for the carnival scene at the close. Ralph Brigham took the picture at the first scene of the Apaches in Paris, extemporizing partly, and then using Ferrata's *Reverie Triste.*

Cora Tracy, contralto, sings two popular numbers: Campbell-Tipton's *Spirit Flower* and De Koven's *Promise Me,* the latter as an encore, which she got. The regular Outing-Chester was a trip through Africa, with encounters with big game. The comedy is a Mack Sennett, "The Little Widow," in which "Teddy" and a young actress of about six years play the leading parts. The show closes with an organ solo, *Grand Processional March,* Dubois.

* * *

CIN'TI—WALNUT

"Captain Kidd, Jr.," Has Appropriate Setting

It is no small trick to fit appropriate music to the production of "Captain Kidd, Jr.", starring Mary Pickford, and Prof. Theodore Menge deserves a lot of credit for the capable manner in which he has arranged his program this week. To mention all the numbers would be superfluous, but the following come in advantageously: *Chaconne,* by Durand; *Salut D'Amour,* by Elgar; *Spanish Serenade,* by Friml; *Suite from the South,* by J. L. Nicode; *Mysterioso Irresoluto,* by Otto Langey; *Valse Gracieuse,* by Ed. German; *Punchinello,* by Victor Herbert; *Romance,* by Mericanto, and *Ballet Egyptien,* by Luigini.

GOLDDNBURG.

* * *

"The Unknown Quantity" (Vitagraph)

Love theme suggested: *Clematis,* Tonning.
Open with rather rapid minor.
Title: Sammy, her brother—theme.
T. In aristocratic—a light caprice.
T. I don't know what—dramatic.
Boyne takes lamp—furioso.
T. After an age-long night—tragic.
Into lighter mood with action.
T. Dan in England—a gavotte.
T. Don't go out tonight—a slow melody.
T. The cops are headed—mysterioso.
T. Mary, grown—theme.
Peter and Mary leave house—pathetic.
Stranger enters Mary's room—agitato.
T. I'm yer friend—slow, soft.
T. How is there any—theme.
T. He thinks he would—dramatic.
T. We'll see Amos—slow, rather sad.
T. Don't decide against—soft, light.
T. As the days pass—theme to end.

"Bolshevism on Trial" (Select)

Theme suggested *Dramatic Reproach,* Berge.
Title: Colonel Henry Worth—theme.
T. Wolff, self-possessed—an intermezzo.
T. Barbara's work—rather dramatic.
T. They live their lives—slow minor mood.
T. Comrades, we are here—dramatic.
T. You have heard comrade—theme.
T. Next morning—dramatic.
T. Comrades, the island — slow, tragic.
T. The embarkation—theme.
T. We'll have to make—a gavotte.
T. The first meeting—theme.
T. You can't pull that stuff—a brilliant waltz.
T. The first festivities—theme.
T. It's wonderful to see—a one-step.
T. Come on girls—a ballet scene.
T. The end of the month—theme.
T. Man's dominant trait—a hurry.
T. Just lemme take—sinister.
T. Taking Wolff's Garden of—theme.
T. Worth may try to leave—an intermezzo.
At seashore scene—a mysterioso.
T. You must get Norman—agitato.
T. I want you to try—furioso.
End with *Star Spangled Banner.*

"The Little Intruder" (World)

Love theme suggested: *Impish Elves,* Borch.
Open with light capricious style.
Title: Why, Mr. Harding—a light waltz.
T. The girl—mysterioso.
T. There must be some mistake—theme.
T. My real name—rather sinister.
T. A month later—a short one-step.
Guests stop dancing—theme.
A waltz for guests dancing again.
T. And so the green-eyed—light neutral.
T. Finding Billy a tough—rather dramatic.
T. Meet me in front of—slow sentimental.
Virginia arrives—dramatic.
Into agitato with action.
Betty returns home—theme.
T. Shortly before noon—dramatic.
At Betty and Billy—theme.
T. When foolish woman — mysterioso.
T. The woman who phoned—rapid agitato.
T. They belong to my aunt—a romance.
T. She's the real thief—an intermezzo.
T. She's Philadelphia Mary—theme to end.

"Spotlight Sadie" (Goldwyn)

Love theme suggested: *Camelia,* Tonning.
Open with medley waltz of Irish airs.
Title: Two years—a light intermezzo.
T. To all appearances—theme.
T. John Page, founder—rather dramatic.
T. Dick Carrington — light intermezzo.
T. John Page loves—a one-step.
T. Don't you love me—a soft polka.
T. The next morning—theme.
T. Give me some real—dramatic.
T. Dick Carrington, indifferent — light romance.
T. A late afternoon party—theme.
T. Between the acts—a waltz.
T. A surprise party—theme.
T. Oh, look—a light intermezzo.
T. Hazel Harris is in—a lively theme, boisterous.
Into agitato with action, then theme to end.

SCREEN PLAYS AND PLAYERS

MIDNIGHT FILM SHOW PLAN ADOPTED BY LOEW THEATERS

Upon Booking "The Auction of Souls" From the First National Film Exchange. Vaudeville Circuit Plans Midnight Shows To Accommodate Crowds

AS the result of recently trying out the midnight plan of showing a feature film on its circuit the Marcus Loew offices have now arranged for special after-theatre exhibitions when they start the showing of "The Auction Of Souls" (formerly titled "Ravished Armenia"). The consummation of the plan was sanctioned by Jack Von Tilzer who arranged the picture booking for the First National Film Exchange with the Loew offices.

The picture goes over the entire Loew circuit, with the New York the first to put the midnight film shows into operation. Incidentally the girl who lived in a Turkish harem for two years and saw war in all its horrors will appear personally at some of the Loew houses showing the picture. Her name is Aurora Martiani. The film is in eight reels. The midnight picture exhibition will probably start at 11:30 and run through to 1 a. m.

Loew expects to put the special late show into permanency with the big features or whenever the box-office demand warrants such a contingency.

The midnight plan is a new one in New York although it was tried before in one of the Madison Street photoplay houses in Chicago several years ago.

Loew got the bee for the midnight plan through his success recently with such a late showing for the Norma Talmadge feature, "The Probation Wife," on the New York Roof.

Cleveland Exhibitors Object to Chamber of Commerce Rules

The Motion Picture Exhibitors' League is decidedly not in favor of the adoption of the trade rules as issued last week by the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce. Especially distasteful is the clause relating to full payment of films before delivery. Exhibitors contend that the payment of a deposit is sufficient to cover any risk on the part of an exchange, and the demand for payment in full is exorbitant and arbitrary. A committee of exhibitors was appointed to try to secure a stay in putting the rules into execution.

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Mack Finishes Film Work

Willard Mack has completed his engagement by the Goldwyn Co. as scenario editor of some big features the Goldwyn Company is to make this year, and is back on Broadway attending to legitimate contracts.

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Enthused Over "Mary Regan"

"The biggest and best yet of the Anita Stewart series," said Jack Von Tilzer after witnessing the private showing of "Mary Regan," the newest Stewart subject which shortly is released by the First National. The p.s. took place last Wednesday night. One of the big scenes is where a big dining room setting is smashed to smithereens.

. . .

'Twas Rudolph's Selection

It was William H. Rudolph who selected "The Unpardonable Sin" as a picture feature for the Harry Garson offices. In fact he learned that the story was obtainable from Rupert Hughes and touted so strongly of the proposition to Garson, then on the Coast, that it was put over.

"Unpardonable Sin" at Broadway

Beginning Friday evening, May 2, the Broadway Theater, entirely renovated and redecorated, will reopen under the direction of B. S. Moss with the first New York presentation of "The Unpardonable Sin," with Blanche Sweet. It will be shown at the Broadway Theater for an indefinite period beginning at 7.30 P. M. on Friday, May 2, and daily from 11 A. M. to 11 P. M. thereafter.

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Briggs Comedies Placed

The Briggs comedy film makers no sooner take over the Excell Studio, Yonkers, for future makes of the Briggs cartoon series than a deal is made for their release via the Paramount exchanges. They will be three-reelers, with seven now completed and the first to be released in September. John Harvey is directing, with Cartoonist Clare Briggs personally superintending the work.

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Hodkinson Going West

W. W. Hodkinson plans a trip to California within the fortnight to spend some time at the studio there where he will give his personal attention to the making of the newest of the Harry Raver features that will be released via the Hodkinson service.

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Symphony Theater Changes Hands

The Trio Amusement Company, Inc., has acquired the Symphony Theater from Thomas Healy. It also operates the Adelphi.

CHARLES RAY SIGNED

To Appear in First National Releases

Charles Ray has signed with the First National Exhibitor's Circuit. Ray's service for future camera work has been a matter of such dispute that it worked its way into court. He has been under Tom Ince's direction but after this year will become a First National star. For some time there was also talk that Harry Garson had landed Ray. The First National recently landed Constance Talmadge and now with Ray, another added star, the F. N. E. seems to be getting quite a layout of big picture players.

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Controversy in Omaha Over "Fit to Win"

Paul Le Marquand, of Omaha, Neb., has bought the rights for "Fit to Win" in Iowa, Nebraska and Kansas, and opened with a run of a week at the Boyd Theater in Omaha. Friday night a large gathering of doctors, ministers, city and county officials, welfare workers, and others saw the picture. Mayor Smith, of Omaha, and Superintendent Weirich, of the Omaha Public Welfare Board, who did not see the picture, launched an attack on it, saying it is a libel on the soldiers, and that its scenes should be censored. Ministers, the superintendent of police, and others arose to the defense of the picture. The controversy was raging, to the great glee of newspaper men, when the picture opened.

FIGHT OVER STAR MESSES UP PLANS AT GARSON STUDIO

Court Tangle Ties Up Clara Kimball Young's Film Work—Waiting for Settlement

Until the courts decide whether Clara Kimball Young's services belong to Select and just what her status is with that concern, Miss Young may remain inactive at the Garson studio for some time. The Harry Garson Company recently paid $35,000 for the screen rights of "The Eyes of Youth," a former Marjorie Rambeau play success in New York, but pending the present court tieup the film production of that play has been indefinitely postponed.

The legal fight over Miss Young ties up a lot of plans in the Garson camp, with Miss Young anxious to get action upon some matters at hand, with "Eyes of Youth" ready the moment that the court settlement is announced.

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Minta Durfee to Return to Screen

Minta Durfee, the former Mrs. "Fatty" Arbuckle, who in the old days of Keystone Comedies supported the fat boy in his farces, will shortly resume her work on the screen after a long absence in war work. Miss Durfee will probably be starred in feature comedies, but as yet no announcement has been made as to the name of the company with which she has signed.

PRODUCERS AND DISTRIBUTORS AGREE TO CENSOR PICTURES

Members of National Association to Oppose a National Censor—To Ask Federal Amendment if Needed

MEMBERS of the National Association of the Motion Picture Industry, said to constitute 95 per cent. of the producers and distributors in the country, have agreed to submit their films to a censorship of their own association and to refuse to sell pictures to exhibitors who show films of which the association has disapproved. In so doing they plan to oppose any official censorship by the Government. This is the substance of a statement made by William A. Brady, president of the National Association.

Mr. Brady said that the members of the association had met at the Hotel Claridge and adopted resolutions embodying their principles and purposes. These resolutions, in detail, provided that members should accept "any and all rulings" made by the proposed National Association censorship; that the first reel of every picture produced by them should bear a mark or stamp, as authorized by such censor, and that they would agree to any eliminations in pictures or changes in titles or sub-titles that should be ordered. They condemned the exhibition of "all pictures which are obscene, immoral, salacious, or tend to corrupt or debase morals."

"The National Association of the Motion Picture Industry," added the resolutions adopted at the Claridge meeting, "reaffirms its unalterable opposition to any form of legalized censorship of motion pictures prior to their exhibition. We shall endeavor to cause to be adopted an amendment to the Constitution of the United States prohibiting the enforcement of any law abridging the freedom of expression through the medium of the motion picture, to the same effect as is provided in Article I of the ten original amendments to the Constitution of the United States that were declared in force Dec. 15, 1791, prohibiting the enactment of any law abridging the freedom of speech or of the press."

Sol. Lesser Denies Sennett Film Opens At Hippodrome.
Edwin August Quits Pictures For "The Net" Tour Next Fall.
Sawyer-Lubin Dickering For Broadway Play For The Screen.
Thirty-Seven Film Subjects Booming Liberty Victory Loan.
Broadway Theater Remodeled Under New Moss Leasehold.

SCREEN SILHOUETTES

Two Vitagraph stars, Earle Williams and Corinne Griffith, appearing in "The Usurper" and "The Unknown Quantity" respectively

(Above) This especially interesting profile of course belongs to Vivian Martin, whose coming picture is "The Home Town Girl" (Paramount)

(Above) Dolores Cassinelli is referred to as the Cameo girl. Here is a black cameo bearing it out. "The Unknown Love" (Pathe) is her latest. Madge Kennedy may also be placed in the same classification. Her forthcoming is "Leave it to Susan" (Goldwyn)

(Center) For contrast we offer Gladys Leslie in white. She wears this costume in Miss Dulcie from Dixie (Vitagraph)

Two Goldwyn stars, Pauline Frederick and Tom Moore appearing in "One Week of Life" and "One of the Finest" respectively

(Above) Geraldine Farrar's profile denotes pride, a justifiable expression considering that she is appearing in "The Stronger Vow" (Goldwyn)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Press Hostility Further Dissected—Navy's Offer—Specials—Selling Men—Did "Wise Guy" Buy?—Puzzling Churchmen.

IN the first installment of our report and comment on the *Editor and Publisher's* investigation of press attitude toward pictures, we asked the question: "*Is* the absence of co-operative advertising in which producers and distributors share the answer to the unfriendly attitude toward the live motion picture news that many producers and distributors send to the press?"

Ought not much of this material be published on its merit as *news material?* Can the short-sighted publisher show that the amount of space he gives his baseball news is warranted by the advertising support of the *owners of the ball clubs?* How much paid advertising comes to the newspapers *directly through its baseball page?*

No, if the publication of movie news is discouraged in many newspapers, it is hardly the fault of the producers and distributors in New York. It is directly due to newspaper publishers who absolutely decline to be shown—and there are none so blind as those who will not see!

And the newspaper publishing business is a funny business. It is a business of new *ideas.* Papers have been known to succeed almost over night because of "new blood" or new strokes of enterprise! The newspaper business is positively a bad business for a man to look backward in—to hold to an old policy simply because it had always *appeared* to pay.

The *Editor and Publisher* man spoke of newspaper waste baskets filled up with motion picture press stuff. And he said it was directly due to the hostility of the publishers themselves. This should make easy the conscience of aggressive movie publicists—well paid, too—who have felt that their stuff failed to get over because it was not newsy enough.

It was rejected because the newspaper publisher was "again" the movies.

Henry Reichenbach also establishes this by actual examples of genuine news stories that have failed to get into print.

It seems to me that we of the pictures should continue our campaign of the education of the newspaper press and that *motion picture publicists* should send matter only to the newspapers that *have been educated.* This helps the very process of education because if you limit your real news to the dailies who believe in pictures and want the patronage of movie-goers, we are aiding these papers to become mediums of the first class in their cities, granting that is, they are not such already.

Merchandise

The New England publisher who is going to cut out the amusement news is also reported as deciding to grant motion picture advertisers the same rates available to local department stores. And why not—isn't exhibiting largely a merchandising business and oughtn't the exhibitor's wares, films, be advertised at the same rates as other merchandise offered to the public through the newspapers?

The New England publisher told the *Editor and Publisher* man that the dry-goods merchants simply asked him to print their paid advertising and did not send in columns of news to be printed gratis. Why should motion picture producers, distributors and theatres send in columns of material, therefore, for gratis publication in the news columns, The *Editor and Publisher* investigator did not ask the New Englander why he printed news at all But he well might have. For instance, automobile news, which interests a relatively small percentage of newspaper readers. Undoubtedly the publisher's answer would have been that he printed motor news because of the dollars-and-cents support given him by the automobile people, a logical enough reason.

Which would have brought the publisher back to the dollars-and-cents support he gets from the baseball people!!

The motion picture is the only article that makes "buying circulation" for a newspaper, which baseball fails utterly to do and which the automobile departments succeed in doing in a very restricted way—besides this the screen brings direct advertising from its people to newspapers who are progressive enough to know how to go out and *earn it.*

Biggest

The biggest publicity chance ever given the film industry by a single medium is found in the offer of the Navy Department to permit motion picture stars to sponsor fifteen battleship entrants in the Victory Loan, which opens this week.

If a great branch of the Government like the Navy Department sees the opportunity of attracting the *buying public* to bonds through the screen, it is odd that so-called leading newspapers fail to apply the triumphant movie to their own circulation and advertising needs!

By the way, when was a motion picture star first made to do duty for a Government loan? A little bird whispers that when Kitty Gordon made a tour of certain Marcus Loew theaters under the tutelage of Publicist Grandlund, the deed was done!

So unless I receive positive advices to the contrary I award to Publicist Granlund credit for being the pioneer in what has grown to be a most important branch of Liberty and Victory Loan sales work.

Big!

Once upon a time I spoke of the tiny office in the Candler Building that housed a *big* sales promoter, the same being Arthur S. Kane. I told how he left the little office to join a big company.

Now he is out of the big company and—I wonder if he will again try independent sales promotion "on his own"?

The field for it is really much better today than at the time that Kane Candler buildinged. But, also, there are more *jobs big enough* to entice that sort of man, so it is an even bet that the independent field will not get him back.

Speaking of *big* selling men of the films, I note with pleasure that Ralph O. Proctor has become assistant general manager of the distributing branch of the "Big Four." Ralph *proved himself* with Metro years ago.

He was long the Beau Brummel of Chicago exchange men, but he did not keep his eyes on his clothes so much that he left them off his business. Not Ralph!

The gamest fight he ever made was in behalf of the Art Dramas program in Chicago. But Ralph found out that even his kind of sales ability could not put over "small time films." Now, natcherly, he is linked up with the biggest films that ever found their way to market.

Stocks!

A new fillum company presenting a comedian sent an appeal to buy stock to a motion picture "wise guy." The letter featured the magnetic qualities of the comedian, whom for present purposes we will call Jones. Here is what the promoter wrote:

Dear Friend:

Of course you know that I am producing and making motion pictures and the thought suggests itself to me that you may be interested in my progress and success. We are completing two comedies with "Jones" at the Blank Studio, Manhattan, New York City. Jones is a magnetic picture personality—you can sense him whispering to you from the screen. He is "real," "reel" and genuine. It is the consensus of opinion of those who have seen him work that he is the logical successor to Charlie Chaplin in the technique of comedy screencraft mastership. And yet how different! No moustache—no big feet—no trick cane—no cigarette. His wholesome humor goes over in strait facial make-up. Our present plans are to make 26 Jones comedies this year. Jones came 15,000 miles from India to me and when the American public hears who he really is and who his relatives are it will force all things else off the front page of our national dailies—the news will be so sensational and astounding. He is a perfect gentleman, a scholar and a man one is proud to take into his own home.

The promoters gave a Brooklyn address but added that the studio was in Manhattan. The "wise guy" sent this reply:

Dear Sir:

Your very attractive letter of April 15th to hand, and were it not for the fact that I have just invested a lot of money in a school of codfish expected into the Boston Harbor soon, I would gladly take some of your stock. If this school of codfish comes into the Boston Harbor, I make 210 per cent.; if it does not, of course I lose just as some of my friends lost on the Colonial, Standard and Criterion motion picture stock. I hope this does not interfere with your success however.

I note your studio is in Manhattan, and that your offices are in Brooklyn. With such an attractive personality as Jones in your studio, I do not understand how you can live so far from him.

Very truly yours,
SMITH.

Progress!

Mr. Zukor may be startled that a clergyman of the present day would say the motion picture business supported the Four Minute Men movement because it made money out of it, but I am not because I know exactly how large sections of the church have failed to keep step with Progress—in or out of motion pictures!

Recently an educational film magazine sent a piece of advertising copy about its work, with an appeal for subscribers, to a religious publication and the announcement was turned down. Mind you, this was not a film advertisement but the advertisement of a *publication devoted to strictly educational pictures.*

But such instances of downright prejudice and intolerance are not representative of the churches and the churchmen as a whole. A speaker named Craig at a church banquet in Evansville, Indiana, advocated educational pictures at proper intervals in the churches and in support of his plea said that he "remembered when the devil walked into the church with every violin taken into the sacred portals."

And then there is the announcement of the Methodist Episcopal Church that films will play a large part in its missionary centenary movement for the raising of $120,000,000 for world reconstruction through home and foreign missions.

A pastor of this denomination, Rev. J. A. Langdale, Brooklyn, N. Y., has just made a stronger recommendation of the motion pictures than even the Government heads uttered in the course of the war.

"Twenty per cent of the saloons in the United States have already been put out of business by the movies," Langdale told his colleagues of the Atlantic Avenue Methodist Ministers' Association at a conference in Sayville, L. I.

"In my opinion, the greatest foe to the saloon is the motion picture. Men who formerly drank and spent their idle hours in the barroom are today regular patrons of the picture show. *They wanted life action more than they wanted drink.*"

Life action. The people want it! Bravo, Mr. Langdale!

FOR
LATEST AND EXCLUSIVE
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COMPLETE BROADWAY
PICTURE PROGRAMS PAGE 680

FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

"The Unpardonable Sin"

Garson, Blanche Sweet, Directed by Marshall Neilan, Story by Rupert Hughes

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Relation to world war together with the star caused its drawing power."

WIRE REPORTS—WEST
Box-office Value.....Good
Exhibitor Comments: "Third week a knockout."

WIRE REPORTS—CANADA
Box Office Value—.....Great
Exhibitor Comments: "Wonderful picture in every way."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....High
Dramatic Interest .....Tense
Technical Handling .....Excellent
Coherence .....Good
Acting .....Excellent
Scenic Setting .....Good
Photography .....Excellent
Atmospheric Quality .....Good
Costuming .....Good
Historical Interest .....Good
Quality as a Picture.....Good

WHAT IT IS
Exceptionally strong denunciation of the worst sin—ruthless rape and killing of children.

• • •

"Bolshevism on Trial"

Select, Directed by Harley Knoles, Scenario by Harry Chanlee

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Especially timely." "Title drew crowds." "Special dressed lobby."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Gripping
Dramatic Interest .....Tense
Technical Handling .....Good
Coherence .....Convincing
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS
An idealistic community built on socialism, goes to the bad.

• • •

"For Better, for Worse"

Artcraft, Special Cast, Directed by Cecil B. DeMille, Scenario by Jeanie MacPherson

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "A remarkably fine production." "A fine story."

WHAT IT IS
Patriotic young physican does his bit at home; and though he is scorned by his friends, he receives his reward in the end.

• • •

"Yankee Doodle in Berlin"

Special Sennett, Directed by Mack Sennett

WIRE REPORTS—WEST
Box Office Value.....Great
Exhibitor Comments: "Featured on the theater's bill." "Screaming comedy."

WHAT IT IS
Personal appearance of twelve of the famous famous Sennett bathing girls, who appear in the picture. Typical Sennett farce, with the entrance of American troops into Berlin and the capture of the Kaiser as a background. Very funny.

"Stronger Vow"

Goldwyn, Geraldine Farrar, Directed by Reginald Barker, Scenario by Izola Forrester

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Farrar always draws crowded houses."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Good
Technical Handling .....Excellent
Coherence .....Good
Acting .....Good
Scenic Setting .....Excellent
Photography .....Good
Atmospheric Quality .....Excellent
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS
A grand opera sort of story in which the woman has to act under pressure of the stronger of two conflicting vows.

• • •

"A Yankee Princess"

Vitagraph, Bessie Love, Directed by David Smith, Story by Bernard McConville

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "A pleasing story."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Good
Dramatic Interest .....Good
Technical Handling .....Good
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS
A whimsical Irish Cinderella sets out to acquire a family tree and succeeds.

• • •

"Intrusion of Isabel"

Pathe, Mary Miles Minter, Directed by Lloyd Ingraham, Scenario by Joseph Franklin Poland

WIRE REPORTS—WEST
Box Office Value.....Fair
Exhibitor Comments: 'Fair program picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Good
Dramatic Interest .....Good
Technical Handling .....Good
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS
Plucky young southern girl accidentally saves her weakling brother from a trip up the river. How? Cupid.

"A Man and His Money"

Goldwyn, Tom Moore, Directed by Harry Beaumont, Scenario by Frederick S. Isham

WIRE REPORTS—EAST
Box Office Value.....*Great*
Exhibitor Comments: "Moore a winning card." "Fine picture."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Amusing
Dramatic Interest .....Fair
Technical Handling .....Good
Coherence .....Fair
Acting .....Good
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Quality as a Picture.....Good

WHAT IT IS
Gay young New Yorker makes good at "bracing up" for his sweetheart's sake.

• • •

"False Evidence"

Metro, Viola Dana, Directed by Edwin Carewe, Scenario by Finis Fox

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "Dana shows well."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Good
Dramatic Interest .....Good
Technical Handling .....Good
Coherence .....Good
Acting .....Good
Scenic Setting .....Excellent
Photography .....Excellent
Atmospheric Quality .....Excellent
Quality as a Picture.....Good

WHAT IT IS
Girl of the California Redwoods saves her lover from the death penalty for a crime he did not commit.

• • •

"The Rescuing Angel"

Paramount, Shirley Mason, Directed by Walter Edwards, Scenario by Edith Kennedy

WIRE REPORTS—EAST
Box Office Value .....*Good*
Exhibitor Comments: "Good story with interesting developments."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Amusing
Dramatic Interest .....Good
Technical Handling .....Excellent
Coherence .....Convincing
Acting .....Excellent
Scenic Setting .....Good
Photography .....Good
Atmospheric Quality .....Good
Costuming .....Good
Quality as a Picture.....Good

WHAT IT IS
In the midst of domestic doubts, twenty thousand dollars arrive from an unexpected source, and hubby is convinced that he is loved for himself alone.

"Thou Shalt Not"

Fox, Evelyn Nesbit, Written and Directed by Charles J. Brabin

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comments: "One of the best pictures in which this star has appeared."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value .....Excellent
Dramatic Interest .....Splendid
Technical Handling .....Very Fine
Coherence .....Very Clear Cut
Acting .....Fine
Scenic Setting .....Excellent
Photography .....Good
Atmospheric Quality .....Excellent
Quality as a Picture.....Good

WHAT IT IS
Romance between a small town minister and a girl who has gone astray.

• • •

"Thunderbolts of Fate"

Hodkinson, House Peters and Anna Lehr, Directed by ———, Scenario by Winifred Dunn

WIRE REPORTS—CENTRAL
Box Office Value.....Good
Exhibitor Comments: "Exciting and well acted."

WHAT IT IS
Candidate for governor gets mixed up in a murder case.

• • •

"The Lady of the Dugout"

Ernest Shipman, Al Jennings, Outlaw Stories

WIRE REPORTS—WEST
Box Office Value.....Great
Exhibitor Comments: "An unusual picture." "Exciting."

WHAT IT IS
Outlaw risks his life and chance of capture to aid a woman in distress. It ends happily.

• • •

Aerial Photography in Pathe News

The Liberty Loan aerial photography done by the Pathe News has earned commendation from both Government officials and exhibitors, some of whom declare that the flying views shown in issue No. 30, "have all of the thrill quality of the real serial stuff." Some of the Pathe camera men have already qualified as veterans of the air and the order of "The Flying Rooster," suggested some time ago, has now become an accomplished fact.

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Normand's New Role

In the forthcoming five-reeled subject, "When Doctors Disagree" (Goldwyn), Mabel Normand will be seen in a screen character entirely different from any she has heretofore portrayed. Generally Miss Normand's roles have been of the kittenish, hoydenish type; in the picture to be released May 25, it will be something more serious and sedate.

• • •

Killing Two Birds

While Rex Beach, now back in New York, expects to obtain a good rest this summer at his summer home at Dobbs Ferry on the Hudson, he will also grind out some new picture ideas for prospective Beach subjects. At present he and Larry Trimble have their heads together on the next of the author's stories that is said to have something brand new and novel in the way of picture plots.

PICTURES IN CHURCH

Film Shown in Washington Church

Motion pictures received a big boost last week, when an exhibition was given in the First Congregational Church and met the high approval of the assistant pastor, Rev. Dr. Johnson, and the selected audience. The feature was "Judith of Bethulia" chosen as a film sermon by W. E. Claflin, manager of the Washington district of the Community Motion Picture Bureau in cooperation with the assistant pastor. Weekly picture showings at this church are under consideration by a committee.

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"The Right to Happiness" Has Strong Cast

A strong supporting cast has been chosen for Dorothy Phillips' newest Universal vehicle, tentatively titled "The Right to Happiness." Allen Holubar is preparing the screen play. Thurston Hall, Stanhope Wheatcroft, William Stowell and Robert Andersen will make up the quartet of principal male players. Henry Burrows, Hexter Sarno, Margaret Mann, and Alma Bennett will also play prominent parts. Miss Phillips will play a dual role.

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Three Times a Charm (?)

The City Theater, Perth Amboy, N. J., is to have another policy. Three P. A. men have the house now, plan immediate alterations and will install straight pictures. The City tried pop vaudeville and films, but fizzled. Then N. K. Miller took it and lost money with a film policy.

New Cleveland Theater Opens in Cleveland

The new Euclid Theater, in Cleveland, a half-million-dollar house, with all the approved equipment, and many new arrangements for the comfort and entertainment of its patrons, opened its doors to the public on Easter Sunday, at the conclusion of the Liberty Loan parade, with Elsie Ferguson, in "Eyes of the Soul," as the featured attraction. Among the innovations are a moving orchestra, which is lifted and lowered during a performance by a special hydraulic elevator; a screen placed cornerwise, so as to eliminate the corner seats from which projection is always bad. Tom Carroll, formerly manager of the Mall Theater, Cleveland, will be manager of the Euclid. Faetkenheuer, who has been associated with many musical enterprises of a pretentious nature will lead the symphony orchestra.

. . .

Sunday Film Bill Killed

The proposed bill to legalize Sunday motion picture production and exhibitions as well as Sunday concerts after 7 p. m. on Sundays was killed by the Pennsylvania Legislature. The vote was 130 against and 20 for. This disposes of all attempts in this direction as far as the present Legislature is concerned.

. . .

Paramount Exchange Men Coming

Some time in May the numerous exchange men and salesmen under the Paramount banner throughout the United States and Canada will hold a "get-together meeting" in New York.

Griffith's Picture Plans

According to the picture plans of David Wark Griffith it will be some time before he will be free to start his picture work with the new United Artists (Big Four). His "The Girl Who Stayed Home" was the fourth of his series of six contracted for the Famous Players-Lasky Co., with the fifth, "The Chink and the Girl," taken from "The Limehouse Nights" story, well under way When the sixth is completed Griffith will make three features for the First National Exhibitors' Circuit. Anyway his work is well laid out for some time to come.

. . .

Goddess of Fate Aids Jimmy Aubrey

The Jimmie Aubrey Comedy Company of the Vitagraph "Big V" went up to Cascada recently to get some snow scenes and when they arrived found that there had been no snow there this winter. Aubrey looked toward the heavens and whispered a few words to his friend, the "Goddess of Fate," and the next morning the company arose to find two feet of snow. When asked if the "Goddess of Fate" was in love with him, Aubrey replied, "I'll say she is."

. . .

Picture Theaters Taxed

Covington, Ky., facing a deficit of $70,000 in revenues yearly, has just passed a tax ordinance. Motion picture shows will have to pay from $200 to $600 each year, according to admission charges. The new tax is effective May 1 and any one who fails to pay will face prosecution in the Covington police court June 1.

Akron Officials Approve Sunday Movies

Approval of Sunday films was given recently by Mayor I. S. Myers of Akron, O. The theaters of Akron are controlled by an indoor recreation committee, appointed by the mayor, and this committee has asked the state censor board to provide religious, educational, instructive and scientific films for exhibition on Sunday. Inasmuch as there is a bill now pending before the Ohio legislature advocating the legalizing of the Sunday Movie, this action on the part of the Akron authorities comes just at the right time.

. . .

More Theaters For Albany

Two more theaters are to be added to the list of Albany houses devoted to motion picture attractions, according to the plans now being made by the promoters. The property has been purchased and plans made for the building of entirely new theaters.

Hugo Lercher and H. Hellman are the prime movers of the Royal Theater Company which will erect a large house in the South End. It will have a seating capacity of 1,500 and will cost about $60,000.

The other theater will be built by Samuel Suckno & Company. It will be located in the central section of the city and will be on a larger scale, the approximate cost being $200,000.

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Carey Wilson on Hunt

Carey Wilson, who did some efficient and thorough work in putting the Houdini serial in both the city and state houses, is now on the lookout for a big feature that is yet to dispose of the local rights.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

Blackie's Redemption Metro.	(*East*)	**Fair**–"Story is somewhat antique."
Blinding Trail, Univ.	(*East*)	**Good**–"Did fine business."
Captain Kidd, Jr., Artcraft	(*East*)	**Great**–"The usual Pickford packed houses. Good picture."
Courageous Coward, Mut'l	(*East*)	**Great**–"Story of intense situations."
Cry of the Weak, Pathe.	(*East*)	**Good**–"Intense situation excellently handled by Ward."
Delicious Little Devil, Univ.	(*East*)	**Good**–"Murray always picturesque."
End of the Game, Tri.	(*West*)	**Good**–"Good picture."
Experimental Marriage, Select	(*East*)	**Great**–"Charming comedy." (*Central*) **Good**–"Rather old theme but a good puller from box-office viewpoint."
Eyes of the Soul, Artcraft	(*Great*)	**Great**–"Ferguson means wonderful business always." "An excellent production."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Fighting for Gold, Fox	(*Central*)	**Great**–"Red blooded picture." (*West*) **Good**–"A fine picture."
Gambling in Souls, Fox	(*East*)	**Fair**–"Story has nothing new."
Getting Mary Married, Select	(*East*)	**Great**–"A high water mark in wholesome comedy."
Go Get 'Em Garringer, Pathe	(*East*)	**Fair**–"Fair story."
Greased Lightning, Param.	(*East*)	**Good**–"Delightful rural play."
Hearts of Men, Abrams	(*West*)	**Great**–"Beban at his best." "House packed for week."
Her Code of Honor, United Pict.	(*Central*)	**Good**–"Unexpected twists and turns to plot." Star handles dual role well."
Home Wrecker, Param.	(*East*)	**Good**–"Excellent production."
Island of Intrigue, Metro	(*East*)	**Good**–"Allison is an excellent vehicle." Popularity of novel helped."
It's a Bear, Tri.	(*South*)	**Good**–"Delightful comedy."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Let's Elope, Param.	(*East*)	**Good**–"Clark always a winner."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls."
Married in Haste, Fox	(*West*)	**Good**–"Albert Ray is a coming star if his pictures hold up."
Money Corral, Artcraft	(*East*)	**Great**–"Hart in a fine picture"
Mother, I Need You,	(*West*)	**Good**–"Sex picture beautifully handled."
One Week of Life, Goldwyn	(*Central*)	**Good**–"Kind of picture that draws despite sordidness of subject." (*West*) **Good**–"Everybody satisfied and said it was very good." (*West*) **Good**–"Money making picture."
Pitfalls of a Big City, Fox	(*East*)	**Good**–"Sensational and ends well." (*Central*) **Good**–"Brockwell does well in crook play."
Quickening Flame, World	(*East*)	**Fair**–"Nothing unusual."
Roaring Road, Param.	(*East*)	**Good**–"Reid a great favoritc." (*Central*) **Good**–"Excellent story." "Reid a drawing card."
Scar, World	(*East*)	**Good**–"Gordon in another very strong drama."
Something to Do, Param.	(*East*)	**Great**–"Delightful comedy with local favorite." (*Central*) **Good**–"Washburn contributes good share of entertainment." (*West*) **Good**–"Very pleasing."
Spotlight Sadie, Goldwyn	(*East*)	**Great**–"Marsh in a fitting vehicle." (*Central*) **Good**–"Interesting film." (*West*) **Fair**–"Marsh is popular, but comments on picture were poor."
Three Green Eyes, World.	(*East*)	**Great**–"All star cast packed them in."
Unknown Quantity, Vita.	(*East*)	**Good**–"Beautiful star."
Unto the End, Tri.	(*West*)	**Good**–"Good picture."
White Heather, Hiller and Wilk	(*East*)	**Great**–"World premiere of this excellent production made it talk of town."
White Washed Walls, Ex. Mut'l	(*East*)	**Good**–"Average picture." (*West*) **Good**–"Desmond liked here."

"FIT TO WIN" ON TRIAL AS "OPEN YOUR EYES" IS WITHHELD

Judge Hand Hears Argument in Health Film Injunction Trial April 29—Warner Bros. Withhold Their Film Indefinitely

ARGUMENT in the court proceedings whereby the "Fit to Win" picture interests obtained a temporary injunction against the police and city from stopping its exhibition at the Grand Opera House, Brooklyn, will be heard before Judge Hand April 29 in the Supreme Court of Brooklyn at 4 p. m. The film company is represented by Attorneys Henry J. and Frederick E. Goldsmith.

Meanwhile the Warner Brothers, who had produced and gotten ready for screen presentment of a feature dealing on venereal diseases in the soldiery of the United States, entitled "Open Your Eyes," carrying a story to make the scrip more interesting on the screen, called off all activities for its immediate showing in New York and throughout the country.

H. M. and A. Warner, however, lay absolute claim to the possession of "Open Your Eyes," but are withholding any arrangement or plan for its present release.

"Fit to Win" is still being shown in Brooklyn and exhibits of the health film are also showing in divers points in New Jersey without any interference by the authorities.

In presenting the film's side of the case in court the attorneys informed the court that the United States Health Department of the Federal Branch had sanctioned the showing of the picture in its present form.

Second Hale-Caprice Production

"The Unknown Dancer" is announced as the production on which Creighton Hale and June Caprice are now at work at the Capellani Studio, Fort Lee. The picture is adapted from the French play, "The Danseur Inconnu," by Tristram Bernard, which ran in one of the leading Parisian theaters for over a year. George Archainbaud is directing the production under the personal supervision of Albert Capellani. "The Unknown Dancer" will follow "Oh, Boy" as the second of the series, starring Creighton Hale and June Caprice to be produced by the Albert Capellani Productions, Inc., for release through Pathe Exchange, Inc.

• • •

Ralph Block Paves Way for Will Rogers' Film Debut

With only a few more weeks of work with Ziegfeld's "Follies" Will Rogers is preparing for his entry into films and Ralph Block, head of the Goldwyn Publicity Bureau, has been commissioned to get together with Bill before the show ends its season in Boston and confirm the preliminaries for the Will Rogers picture series. They will start the moment Rogers winds up his Ziegfeld contract.

• • •

Song Publishers Write Number Around "Oh, You Women"

A popular song entitled, *Oh, You Women*, has been inspired by the title and theme of the John Emerson-Anita Loos special production of the same name to be released in the near future by the Famous Players-Lasky Corporation. Bud Greene and S. Stept, two popular composers, prepared the words and music, and Al Piantadosi will exploit it.

• • •

Sullivan New Manager of Kinograms

Denis J. Sullivan, former general manager of the Mutual Film Corporation and for the last year manager of distribution for the government's Division of Films, has been named general manager of Kinograms, the news reel. Mr. Sullivan, concluding his labors for the government with the closing of the affairs of the Division of Films, will take up his new duties with Kinograms immediately.

Paramount Booming Loan

Another street ballyhoo in behalf of the Fifth Liberty Loan was successfully executed by the Famous Players-Lasky firm last Friday when motion pictures of the Liberty Loan rally at Aeolian Hall were taken under Joseph Plunkett's direction, with Peter Smith, of the F-P-Lasky publicity forces, personally conducting th e affair. Joe Plunkett, of the Strand, arranged with Smith to have the picture shot over to the Strand the very day of their making with Pete's camera experts out to establish a speed record in movie taking. This is Pete's second "drive" stunt and he has others up his sleeve.

• • •

Film Matinees in School

Castle Rock, Col., a town of about six hundred inhabitants, has just installed in the high school building an electric light system and moving picture machine. The plan is to provide the best class of pictures, both educational and entertaining, for the pupils of the schools.

Every Tuesday afternoon a matinee is to be given for the pupils of the grammar and high schools, and in the evening a public show for the residents of the town and community.

Vera Stedman, who is appearing in Universal Comedies

Ben Turpin and co-workers in "When Love Is Blind" (Paramount-Sennett)

Blackton to Resume Production Work May 1st

J. Stuart Blackton is rapidly completing his plans to resume production activity in his own studios in Brooklyn May 1. His assistant, Jack Martin, and the studio staff are getting sets ready for the first scenes of his new production, title and theme of which are still held secret.

Robert Gordon, signed by wire by Mr. Blackton, has arrived from California, to play the featured leading man's role with Sylvia Breamer, thus bringing the "Missing" team together again. A number of well-known players, making a cast of all-star caliber, have been signed for their support.

• • •

Fire Damages Pathe Exchange

Thirty-five thousand dollars worth of damage was done to the Pathe film exchange in Salt Lake City, when an electric wire in a vault in which films were stored, suddenly began to emit sparks, causing an explosion and fire. Flames spread to the Vitagraph office next door, causing hundreds of dollars damage there. The Pathe office was completely gutted by the flames. Thirteen hundred rolls of films were destroyed.

• • •

Assembling New Chaplin

The work of assembling the latest First National Charles Chaplin subject, "Sunnyside," is now under way, with no specific release date yet decided by the New York exchange. There are indications that the film will be three reels.

PIONEER WILL STAR WALTHALL

Six Special Productions to Be Made in Deal With Parsons.

The Pioneer Film Corporation, through its general manager, M. H. Hoffman, has just completed a deal with "Smiling Billy" Parsons, whereby Henry B. Walthall will appear in about six special productions to be made and produced by the Pioneer Company. The arrangement was effected while Mr. Parsons was in the east recently.

Pioneer Pictures also purchased the rights to the National Film Corporation's big feature, starring Walthall, "The Boomerang," and is offering it to State Rights buyers with great success.

• • •

Dooley Series to Decide Releasing Channel Soon

Clarence A. Bach, president of the Johnny Dooley Film Comedies, now being made in the old Biograph studio in East 175th Street, has not yet decided just what channel of release the new Dooley pictures will go through although he has several that look good. Dooley is out of the "Listen Lester" show, with Fred Heider as his substitute. Dooley is working the Ziegfeld "Midnight Frolic" now. The second subject is now nearing completion.

• • •

New Theater in Salt Lake

Plans are being prepared for the construction of a new theater building to be erected in Salt Lake City, Utah, the approximate cost to be $750,000.

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barry

ELINOR FAIR is to be featured again with Albert Ray under the direction of Scott Dunlap. The entire company including the director, are all young and vigorous people, and will produce a series of "the sweetest stories ever told," which fits the personalities of these young people.

Allen Holubar (while looking for types) approached a long-haired man on Main Street in Los Angeles recently, and offered him a job in "The Right to Happiness," his latest production. Jan Rubini, the famous concert violinist, was not interested in picture work, but consented to visit the studio and be Mr. Holubar's guest for a day.

James J. Corbett is working on the twelfth episode of "The Midnight Man," with James W. Horne as his mentor; while J. P. McGowan is putting the finishing touches on "The Red Glove," starring Marie Walcamp.

Mary Pickford has had another birthday, twenty-five, thank you, and little Mary will be able to retire nicely before she is afraid of telling her age. The presents simply poured in on her.

While made-up as a minister to appear in his latest Metro feature, "The Lion's Den," Bert Lytell found two boys smoking cigarettes in a corner of the studio. "My dear lads," quoth he, "have you never been informed of the injurious effects of the weed nicotine?" and, taking the cigarettes, he gave the boys fifty cents, and told them to go and buy some candy. When the boys returned they found Mr. Lytell smoking their cigarettes.

A satirical society comedy by E. Forest has been purchased for Emmy Wehlan's next vehicle. "Family Trees" is the title. Forest was also the author of "Sylvia on a Spree," in which Miss Wehlan appeared.

Charles Ray and company have gone to San Francisco to make scenes for his new Ince picture. Charlie portrays an entirely different and new character which adds one more to the long list now to his credit.

Fritzi Brunette, who is playing opposite Mitchell Lewis in his latest feature, has lots of nice things to say of her big star. Mr. Lewis compels the liking of every one who works with him.

Forrest Stanley, who is with the Katherine MacDonald Company, is working on a propaganda cartoon for the loan drive. Mr. Stanley is a splendid artist on canvas, as well as on the stage and screen.

HOUSE RECORDS CLAIMED BY "UNPARDONABLE SIN" FEATURE

Before the Blanche Sweet Film Opens in New York Three Outside High Water Marks Are Recorded

ON the eve of the premiere of the Rupert Hughes story, "The Unpardonable Sin," house records for three out of town theaters are claimed for the Blanche Sweet film. The first claim was on the Broadway-Strand engagement, Detroit, where the picture for three weeks is reported having averaged around $25,000 weekly. The second claim was at the Kinema, Los Angeles, with its $15,842 Holy Week returns setting a new mark for the house. The third claim goes for the new Randolph Theater, Chicago, where capacity has been registered since the film opened last Sunday week.

On top of all this great business was the territorial sale of the film by Harry Garson, who made the picture, to different parties with $100,000 recorded following the opening in Detroit.

The entire world's rights with probably three states excepted and these three are expected to be disposed of this week have been sold with the New York engagement of twelve weeks at the Broadway, starting the first week in May, not given under the Garson management. Messrs. Weber & North have the local showing under their direction.

Jack Cohn to Produce

Jack Cohn, pioneer news film editor and one of the oldest members of Universal's producing staff, has entered the independent cinema producing field, has established offices in the Strand Theatre building and expects to be able to announce shortly the names of several well known comediennes who will be seen in a series of comedy films shortly to be filmed on the Pacific Coast.

. . .

Christie Closes Territory for Two-Reel Specials

C. H. Christie, who is now in New York, has disposed of all territory for the United States and foreign countries for his new two-reel specials. Booking arrangements have already been in operation for this territory for the Christie one-reel comedies and the closing of all territory for the specials was completed during Mr. Christie's eastern tour.

. . .

Natalie Talmadge to Appear With Norma in New Picture

Natalie Talmadge who recently arrived from the coast with her sister Constance, is now a member of the cast for the next Norma Talmadge production. Natalie will play Janie, quite an important part, in "By Right of Conquest."

Brockliss to Handle Zane Grey Series Abroad

Sidney Garrett, president of the J. Frank Brockliss Company, has purchased the entire foreign rights of "Desert Gold," the special production now being made of Zane Grey's popular novel by the author's own company, together with the rights of all other books by this writer which are to picturized in this manner, according to an announcement made this week by C. A. Weeks, treasurer and secretary of the Zane Grey Pictures, Inc.

. . .

Capital Will Produce Short Features

The Capital Film Company is going to produce two-reel dramas and comedies, featuring well-known stars.

S. L. Barnhard, general manager of the Capital Film Company, in speaking of the new venture, said: "We are firmly convinced that the day of the short feature is at hand. Our policy has been and will continue to be 'give the public what it wants.' That means good pictures with popular players. Our representative, C. Eddy Eckles, is in New York now completing arrangements."

Shipman to Manage Canadian Photoplays

Ernest Shipman has signed a two years' contract with Canadian Photoplays, Limited, of Calgary, Canada, as business manager of the film productions of James Oliver Curwood. Nell Shipman, of "God's Country and the Woman" and other Canadian stories by the same author will be the star of the company. Mr. Shipman has disposed of all other picture interests and will devote his exclusive time to Canadian Photoplays, Limited.

. . .

O'Brien a Selznick Star

Selznick Pictures Corporation has signed contracts with Eugene O'Brien whereby the latter becomes the second star under the Selznick banner. Mr. O'Brien's contract goes into effect at once. Olive Thomas was the first announced star in Selznick Pictures. Mr. O'Brien has been leading man on the screen for several years.

. . .

Goldwyn Offices Moved

The main offices of the Goldwyn Pictures Corporation and the Goldwyn Distributing Corporation moved on Saturday, April 26th, from 16 East 42nd St. to the eighth floor of the Winfield Building at 469 Fifth Avenue. The foreign and exchange offices of Goldwyn, comprising over seven thousand square feet, will continue to be located at 509 Fifth Avenue, and the warehouse at 14th St., ten thousand square feet in area will remain in the same place.

. . .

Famous Players to Distribute Briggs Pictures

Contracts have just been signed by the Famous Players-Lasky Corporation and Briggs Pictures, Inc., for the world distribution of the Briggs films. Alex Yokel, general manager of Briggs Pictures, Inc., had no less than six contracts from the various large distributing organizations offering him attractive terms for the handling of these pictures, all of which he refused in favor of the Famous Players-Lasky offer.

FIRST SHOWING OF INDUSTRIAL FILM

"Heads Win!" Part of Campaign for Better Education Among Returned Soldiers

A most auspicious initial presentation marked the showing of "Heads Win!" the first five-reel subject ever released by the Industrial Department of the Universal Film Manufacturing Company, at Scranton, last Monday and Tuesday.

This production was made under the personal direction of Harry Levey, manager of the Universal Industrial Department. It was sponsored by the International Correspondence Schools, which organization is making it the central force in a campaign for better education among returned soldiers and young men for whom college educations are impossible.

It tells the story of James Godfrey, a lathe hand in a large electrical organization, who has drifted through life with the idea that luck, instead of consistent effort, was the cause of success. His wife, Rose, and his little baby daughter are the idols of his heart, and it is through his wife's suggestion that he begins a course of study at home, choosing the course of study which will help him best with his present work.

. . .

Harry Rapf Joins Selznick Forces

Harry Rapf, the independent producer, is the latest to join the Selznick forces, having been induced by Lewis J. Selznick to become general manager of the Selznick Studios, in which capacity he will be associated with Production Manager Myron Selznick.

Some of the best known stars in the country have been under Mr. Rapf's management in pictures, including the late Nat Goodwin, Montagu Love, Ethel Clayton, Carlyle Blackwell, Paul McAllister, Robert Warwick, Florence Reed, Elaine Hammerstein, the Lee Children, Milton Sills, Irving Cummings, Stuart Holmes, Anna Q. Nilsson, Hale Hamilton and many others.

The man pulls a card and shows Madge Kennedy what she is—a queen. "Leave it to Susan," a new Goldwyn picture

For the moment Elsie Ferguson is helpless against the accusations of Oland in "The Witness for the Defense" (Artcraft)

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Directed by ROY W. NEILL

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Fisher subjects now obtainable at your nearest Pathé Exchange:

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"Fair Enough" "Put Up Your Hands"

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June Caprice Guest of Green Room Ball

June Caprice was a guest of honor at the annual ball held by the Green Room Club at the Knickerbocker Hotel. According to those present on the occasion the little star was a much sought-after guest. Miss Caprice was the guest of the club through its promptor, Edwards Davis. Mr. Davis is playing the part of Miss Caprice's father in "The Unknown Dancer," in which she is co-starred with Creighton Hale, and which is being produced by the Albert Capellani Productions, Inc., for release through Pathe.

. . .

To Release Third Blackton Film

"A House Divided" is the third Blackton production to be released by the Independent Sales Corporation and distributed through the Film Clearing House Exchanges. The picture stars Sylvia Breamer, Herbert Rawlinson and Lieutenant Lawrence Grossmith and is an adaptation by Anthony Paul Kelly of Ruth Holt Boucicault's novel, "The Substance of His House."

. . .

New Ernest Truex Comedies

Arrangements have been made by the Amadee J. Van Buren-Harry J. Kelton Company for Ernest Truex to appear in a series of comedy subjects under their producing direction, with Mrs. Sydney Drew, widow of the late Sydney Drew, handling the stage and studio direction. At the time of Sydney Drew's death the Drews were under film contract with the Van Buren-Kelton interests. Truex will make one (two-reeled) comedy a month.

. . .

Bobby Meitus Opens Second Hole in the Wall

Bobby Meitus, well known newsdealer of Chicago and proprietor of the Hole in the Wall at Clark and Randolph Streets, will shortly open Hole in the Wall No. 2, at 74 Madison Street, opposite the Morrison Hotel. The stand will be open day and night and will carry 600 papers from all over the world in fifty-two languages; 1,400 different periodicals will be kept in stock at all times.

. . .

Warwick With Famous Players

Robert Warwick has been signed to a long-term contract with the Famous Players-Lasky Corporation to appear as a star in Paramount and Artcraft pictures. The same day which brought this announcement brought also a telegram conveying the news of the erstwhile captain's promotion to a majority in the Reserve of the United States Army.

. . .

Lewis Starts Third Select Film

Mitchell Lewis, Select Pictures star, is in the midst of his third production for this company. The working title of the story is "The Gulf Between," the original work of the co-authors, Robert North Bradbury and Frank Howard Clark. Mr. Lewis is being directed by Norval MacGregor, who also directed "Children of Banishment."

PRIZMA FILMS

Series of New Subjects Form Interesting Array on Screen —Wonderful Photoplay

An entire evening was devoted to a private showing of new Prizma subjects—pictures in the natural colors—last Friday night in Aeolian Hall. Some remarkable photography, in fact about as near the last word in prize photography of a sequence of "stills" moved with the mechanism of the operating machine that makes them "animated" and "life-like." This deduction comes as a result of what a representative of the Prizma company made just prior to the screen presentation.

Prizma's a good bet for any house and any neighborhood. In succession some marvelously interesting views of Glacier Park and its natural beauties, the brooding of trout and their subsequent life, the volcanic awe of the famous Kileau Lakes of fire, model girls, wax and the real, how they are dressed and what they wear; Alaskan revelations and some scenic views of the frozen north that were realistically reproduced as well as some beautiful scenes of Hawaii, its people and sunny lands and sandy beaches, tropical plants and foliage, etc.

All told the Prizma showing proved that Prizma is a picture proposition to be reckoned with and that it has advantages untold and yet unrevealed. Prizma is no doubt going to fill a long felt want and with dramatic and romantic subjects in the making as well as other screen adaptations of the natural color scheme there is no telling where Prizma is going to land.

In conclusion one can only add that Prizma is well worth while.

MARK.

. . .

"Birth of a Race" Concludes Chicago Run

"Birth of a Race" has just completed a three months' run at the Blackstone Theater in Chicago. The aim of the film is to show the struggle and triumph of democracy throughout the ages. To do this, the picture is divided into two distinct parts. The first half is historical, and dates back to the creation of the world. The second half is modern drama. The two parts are very different in treatment and effect. The "Birth of a Race" is declared to be an exceptionally fine picture in every detail. It was in preparation for more than two years. A special musical accompaniment was composed for it by Joseph Breil.

. . .

Chicago to See "The Betrayal"

Arrangements have been completed by the Lenox Producing Corporation with Klaw & Erlanger, for the Illinois Theater, Chicago, for the engagement there of "The Betrayal," an historical motion-picture drama by J. A. Barry, which will be presented for the first time at that theater on May 8.

. . .

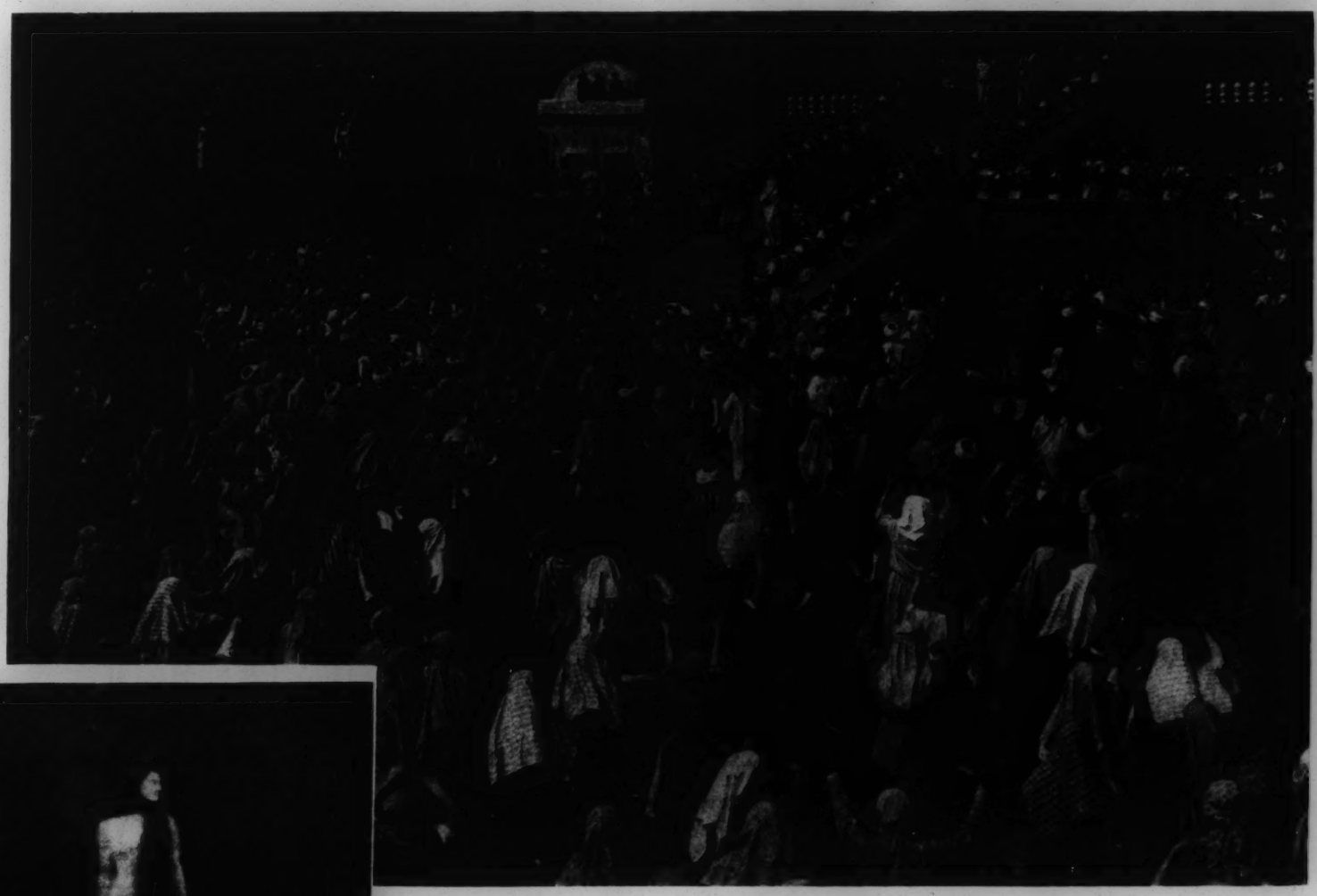
Virginia Pearson Film Finished

Louis Meyer, president of the Virginia Pearson Photoplays, Inc., announces that "The Bishop's Emeralds," their first photo-drama, will be released on June 8, through the Pathe Exchange, Inc.

The BIRTH of a RACE

A Photo Dramatic Spectacle That Will Live for Years

Capacity Houses Everywhere



Impersonation by EVE DORIS DOSCHER

THE FIRST WOMAN

By the sheer magnitude of its numerous scenes, by the enthralling and absorbing interest of its story, and by its wonderful musical accompaniment, "The Birth of a Race" has proven a photo spectacle that will live for years. The production has been town talk everywhere, with Press comments punctuated by all the commendatory adjectives in the English language.

3 Months in Chicago

ALL STAR CAST

at the **Blackstone $2.00 Top**

Chicago's Most Exclusive Playhouse—Four Weeks

"Biggest Film Record in Many Moons"—Chicago American

Never has the art of the camera produced more artistic effects.—*Chicago Journal.*

"The Birth of a Race" in construction suggests a composite of "Intolerance" and "Resurrection," and highly more desirable artistically and in point of recitation than the latter.—*Chicago Daily News.*

It is the most elaborate and one of the best staged films ever seen in the city. Hearty approval was given the new spectacular film.—*Pittsburgh Dispatch.*

A lot was invested in the picture, and wisely, for there are scenes of rich beauty.

Beautiful photography rules everywhere and arrives at unexpectedly artistic and discreet scene in the Garden of Eden episode. All of the Biblical and Historical incidents which form the prologue are richly done. The music is effective, descriptive, and entirely original.—*Chicago Herald-Examiner.*

"The Birth of a Race" might modestly say of itself, "I am the Alpha and the Omega, the first and the last, the beginning and the end." And then some.—*Chicago American.*

Absorbing in its dramatic construction, thrilling in its grasp of human impulse.

For a time "The Birth of a Nation" stood unchallenged. In "The Birth of a Race," however, the first named has been matched regardless of where the critic cares to begin. Peer of "Birth of a Nation."—*Davenport Democrat.*

The scope and elaboration of the picture make it one of the most ambitious film offerings ever offered.—*Omaha Herald.*

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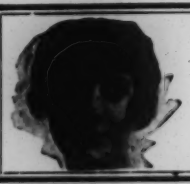
Green Room Club



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